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CONGRESSMEN DECLARE WAR TAX WILL BE ABOLISHED IF PROTEST IS MADE BY MUSICAL INTERESTS

"Musical America" Discovers that the Ten Per Cent Impost on Tickets Will Be Eliminated, if Musical Forces of Country Insist—Chairman Fordney of the Committee in Charge Predicts Favorable Report on Objections to Present Law—Wilson's Recommendations in Message Overlooked Musicians.

The law which classifies concerts, recitals and opera as a "luxury," and which obliges American music lovers to pay tens of thousands of dollars in extra taxes, will be killed by Congress if protest is made at once to the Senators and Representatives. Investigation by MUSICAL AMERICA shows that the revenue law is now being constructed, and that the committee in charge will doubtless act favorably on protests against the present tax on admissions. This is the "luxury" tax which the Congress, it will be recalled, threatened to double, until nation-wide protest, led by MUSICAL AMERICA, blocked the effort.

To secure immediate action the reader should telegraph or write to his or her Senator or Representative in Washington, or to Chairman James W. Fordney, Ways and Means Committee of the House of Representatives, Washington.]

WASHINGTON, D. C., May 28.—Inquiry of members of Congress, both senators and representatives, confirms the impression that the President's recommendations relating to the repeal of the excise and luxury taxes in the war revenue law cannot be construed as embracing the tax on concert and amusement admissions.

"However," as Congressman J. Hampton Moore, of the House Ways and Means Committee, said to MUSICAL AMERICA's representative, "this is no reason why the admissions tax should not be stricken from the law together with the excise and luxury taxes, which are now in a fair way to be repealed. This would be the logical time to bring this to the attention of Congress, and follow it up so that the taxes may be repealed at the earliest moment."

Other members of Congress expressed themselves to me along similar lines, stating that inasmuch as the law is doubtless in for a general reconstruction this is the logical time to bring possible influence to bear in order to have the admission taxes wiped out.

Already nine joint resolutions have been introduced for the repeal of various sections of the revenue law, and it is anticipated that many more are to follow. With the announced intention of the republican majority in both Senate and House to revise the law in a way to make it apply to peace conditions rather than war times, steps should be taken to have the admission tax included in the general overhauling.

Urges Immediate Action

"The introduction in the House of a joint resolution for the repeal of the admissions tax," said Chairman James W. Fordney of the House Ways and Means Committee to the writer, "should be brought about at as early a moment as possible. Such a resolution would be referred to the Ways and Means Com-

mittee, there would be a hearing held and I think I am safe in saying that there would be a favorable report. The measure then would be on the House calendar, and could be taken up at any time the consideration of the big appropriation bills would permit. These appropriation bills must be passed and out of the way by June 30, at latest, the end of the fiscal year; but there is a possibility that other legislation could be taken up even before June 30."

The energy and determination with which the dry goods organizations and merchants are bombarding Congress with petitions, letters, telegrams and delegations has made such an impression that six joint resolutions have already been introduced for the repeal of the luxury taxes, and it is expected that they will be stricken from the law by June 15 at latest.

This is the only course open at present to those who desire the elimination of the admissions taxes and should be adopted without delay.

ALFRED T. MARKS.

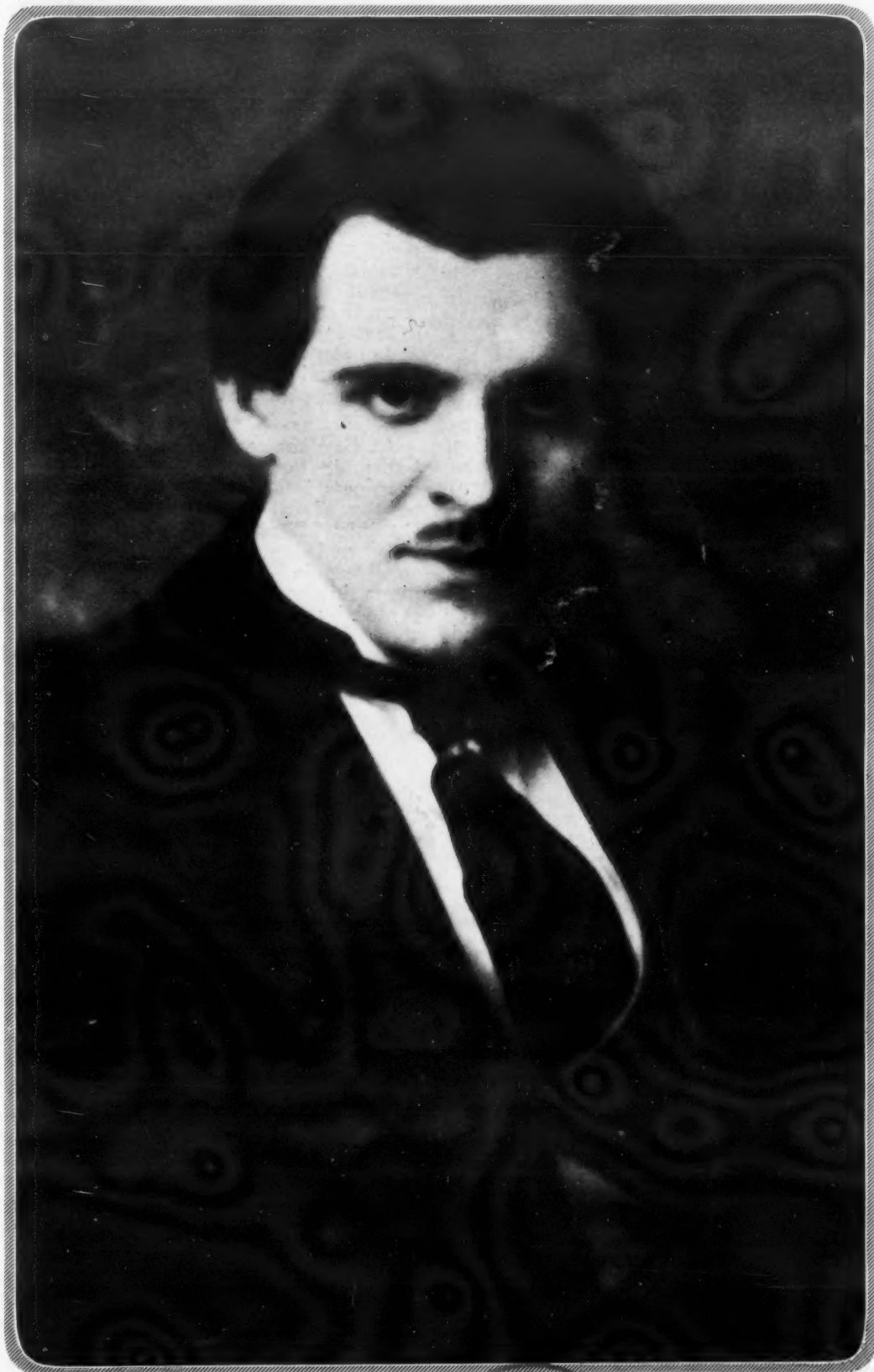


Photo by Arnold Genthe

SASHA VOTICHENKO

Russian Musician, Who Has Won Unique Renown as Exponent of the Tympanon (See Page 6)

COATES TELLS WHY HE QUIT PETROGRAD

Conductor Says He Could Not Live in Comfort on \$60,000 a Season Paid by the Russian Soviets—Beecham Forces Conclude Record Season of Opera in English

[By a Staff Correspondent]

London, May 1, 1919.

AN enforced postponement of the opening of London's Covent Garden season of grand opera from May 5 to 12 is widely felt as a sad disappointment. This adjournment of a week of the opera season is attributable to the difficulty in getting the singers, pre-eminently the chorus, to London on time. The Covent Garden management is perforce very non-committal when it comes to naming the powers responsible for this disconcerting complication. And while viewpoints will, of course, differ, the consensus of opinion seems to be that this

significant hitch in the operatic proceedings is largely due to the extreme care exercised by the British authorities of Rome in granting the necessary visas to come to London, just as the Foreign Office in Rome appears to be very far from promiscuous as to issuing passports even for a trip to an Allied country like England. And again the actual or ostensible menace seems to be Bolshevism. Be that as it may, the fact of the postponement rubs people the wrong way. For the Englishman likes to make his plans and then to stick to them. But he strongly objects to having things upset at the last moment. Besides, comparing the city to former years, it really would seem as though London of a truth were becoming musical. For at every turn one finds a by no means usual craving for music of every description. Never has such interest and such a general state of informedness in musical matters been noticeable here. And in a great many instances—it really must be said, even at the risk of offending some people—there is a very decided interest and longing manifested for German music. The

enemy's music always seems to be welcome, it seems to me. Mr. Fairbairn, for instance, of the Fairbairn Opera Company, touring the British provinces (of which more below), is very outspoken on the subject. This ideally inspired and far-sighted opera director declared: "Nothing could be more absurd than to carry the war into the sphere of art. It behooves us, who really have the welfare of musical art at heart and are not governed by material motives, to pick the best wherever it is to be found—be it in Germany or Timbuctu—and to devote ourselves unstintingly to such accepted products of standing. All the misery, the natural hatred and, to a certain extent, the vindictiveness this war has called forth can only gradually be eclipsed by a rekindling of love for our fellow-beings, which again is only possible through a medium common to all peoples. And such a medium, if not the only one, is the art of music, in which political or even national sentiments can never be a vital factor. You may quote me as saying I and many Englishmen with me want Wagner back again—and what is more, we shall have it, 'Ring' and all; especially as Jamieson's splendid translations meet all linguistic requirements."

Mr. Fairbairn who has trained himself for many years at the opera houses on the Continent for the responsible position of opera director, has inaugurated an operatic undertaking which, judging from its reception in the British provinces, promises to solve successfully the significant problem of bringing grand opera home to the people. He does not make the usual mistake of trying to popularize opera with the aid of beginners. Only artists of experience and of note in the musical world are engaged, then to be trained systematically for their operatic task by Mr. Fairbairn and his staff. The opera company travels with the regular soloists, with a chorus of thirty-five singers and an orchestra of from sixteen to eighteen, which latter is then augmented from the respective local orchestras. The repertoire comprised such works as: "Faust," "Cavalleria Rusticana," "Maritana," "Pagliacci," "Trovatore," "Bohemian Girl" and others.

Coates Tells of Bolsheviki

Significant in the orchestral world is the return of the conductor, Albert Coates, of the late Imperial Court Opera of Petrograd. There, at a salary of 12,000 Pounds Sterl., Mr. Coates was

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COATES TELLS WHY HE QUIT PETROGRAD

[Continued from page 1]

forced by the Bolsheviks to continue his activity as conductor of the opera. The exchange value of the ruble being little to-day the few hundred thousand rubles he was paid did not enable him to live in comfort, he states. He and his wife were expelled from house and home at a whim of the Soviets, he declares. Mr. Coates declares that the singer Chaliapin is compulsorily earning something like half a million rubles a season, with which sum, however, he says, he cannot do very much more than barely keep above water. Mr. Coates denied that Chaliapin was a Bolshevik, as reported. According to Mr. Coates' version, the singer is an inveterate talker, who is in his element when he can speak. Nor does it matter a farthing to Chaliapin what he talks about, as long as he can keep on talking. So the Soviets simply force him to contribute this predilection to the cause. It was only by reason of Mr. Coates' impaired health that he and his charming wife, who is a gifted English writer, succeeded in getting to Finland and eventually to Sweden. That the conductor had not lost any of his former prestige in his native land is clearly evinced by the acclamation of the public and press on occasion of his re-appearance in London at the head of the London Symphony Orchestra.

At and after last Tuesday afternoon's orchestral concert in Queen's Hall, it became manifest that Coates is accepted as a great conductor. His program, devoted to Wagner's "Meister-singer" Overture, the "Siegfried Idyll" of Wagner, Tchaikovsky's "Romeo and Juliet" Overture and Beethoven's Seventh Symphony, was expounded with the undeniable touch of the master. Coates is full of magnetism and a compelling fire, drawing his men on, not frantically but with the self-assurance of the master born to rule with the baton. In more than one instance the school of his former teacher, Nikisch, becomes pregnantly obvious. We arrived in time to appreciate the glorious heterogeneously glittering atmosphere created with the "Siegfried Idyll." One may not often hear a reading of the "Romeo and Juliet" Overture so superbly elaborate as that of Coates'. A classical photograph in its graceful delineation, its transparent portrayal of the en-

tire tonal structure. And yet I might, personally, prefer rather less emphasis of light and shadow in order still more to ensure the fluency of the totality. That, also, is all to be said in regard to his imposing reading of Beethoven's Seventh. In spite of none too favorable acoustics (or a not exactly ideally balanced orchestra), the symphony was conducted with eloquent and impressive abandonment, with incomparable circumspection. After each number, but especially after the "Siegfried Idyll" and Beethoven, frantic enthusiasm prevailed. Innumerable were the recalls for Coates and repeatedly the orchestra was urged to rise to share the honors. Whoever would have deemed the English capable of so much responsiveness?

The hour was late, but not too late to hear the conclusion of Katharine Goodson's concert at Wigmore Hall. Miss Goodson, known to most of our American readers from her concert tours in the States, was playing a program of Gluck, Bach, Rameau, Scarlatti, a Chopin group and Beethoven's Sonata Op. 111. Again the esteemed pianist evinced all that virility in her playing that is so characteristic of her, but then played her Chopin numbers with an impassioned warmth that thrilled her hearers. The extent to which the artist is appreciated in London was clearly shown by the spontaneity and sincerity of the acclamations her interpretations evoked.

May 4, 1919.

At the last concert of the Royal Philharmonic Society in Queen's Hall, the evening's interest centered on a novelty by Sir Charles Stanford, a concerto in C minor. The work has much substance, is of melodic vitality and written with considerable insinuating grace. The piano interpretation was brilliantly executed by Benno Moiseiwitsch. It were wiser, however, to hear this unquestionably accomplished pianist play a standard program before voicing an opinion. Of the other fairly numerous concerts in London our readers will be apprised through the reports of MUSICAL AMERICA's regular London correspondent.

The Beecham grand opera season at the Drury Lane, which was brought to a conclusion last night with a finished performance of Verdi's "Falstaff" is generally conceded to have been the most successful season on record in connection with English opera. Watch out, America! Unless prevailing signs are absolutely untrustworthy England may outclass us in realizing a permanent grand opera in the vernacular.

O. P. JACOB.

LAMBERT LEAVES THE ELLISON-WHITE BUREAU

General Manager Severs Connection Because of Difference in Policy, in Friendly Spirit

In connection with the visit to New York this week of C. H. White of Boise, Idaho, the announcement is made jointly by Mr. White and Laurence A. Lambert, that the latter is severing his connection as general manager of the Ellison-White Musical Bureau, in a friendly spirit, on account of the fact that some differences exist with regard to matters of policies in connection with operation of the bureau.

It is understood that Mr. Lambert will operate musical attractions throughout the Western territory, with headquarters probably at Portland and that the Ellison-White bureau will continue under the direction of a successor to be announced later.

For the present F. S. Macfarland, who has been in the employ of the firm for a number of years, is in charge of the department. Whether this is to be a permanent appointment or not, Messrs. Ellison and White have not definitely announced. Mr. White arrived from the West on Monday of this week and will be in New York for a few days only. Mr. Lambert has been here for several weeks and is returning to Portland shortly.

* Stracciari Announces a Change of Management

Riccardo Stracciari, the baritone, announced this week that he has transferred his concert management for next season to Messrs. Winton & Livingston, in accordance with a friendly understanding between him and M. H. Hanson.

Albert Spalding Sails for Home

A cablegram was received on Monday by Boardman Spalding, from Albert Spalding, the violinist, announcing that he would sail on Tuesday from Genoa, Italy, aboard the "Dante Aleghieri," for New York. Lieutenant Spalding, who has been attached to the Aviation Serv-

ice in Italy, will spend the summer at his home in Monmouth Beach, N. J., and in the Fall begin a concert tour under the management of the Wolfsohn Musical Bureau.

Victor Kolar New Assistant Conductor of Detroit Symphony Orchestra

Harry Cyphers, manager of the Detroit Symphony Orchestra, came to New York on Monday to transact business in connection with the forthcoming season of the orchestra. Mr. Cyphers announced the engagement of Victor Kolar as assistant conductor for the Detroit Orchestra for next season. Mr. Kolar was one of the first violins of the New York Symphony Orchestra, and is favorably known as a composer, his symphony having been produced by the New York Symphony last season under Walter Damrosch's direction.

New York Symphony Will Tour France, Under Damrosch's Direction

CHAUTAUQUA, N. Y., May 20.—The New York Symphony's twelve concerts to be given here from July 27 to Aug. 2 will be under the leadership of René Pollain. The orchestra plans to go to France later to tour the principal cities with Mr. Damrosch. The invitation to make such a tour came from the French Minister of Education and Fine Arts.

McCormack Sings New Herbert and Burleigh Songs

At his concert at the Shrine Auditorium in Los Angeles on May 8 John McCormack sang on his program a number of new American concert songs, as well as his standard repertoire numbers. Among these were Victor Herbert's "Molly" and H. T. Burleigh's "The Victor." Both songs were received with enthusiasm.

Arthur Nikisch Ends Swedish Tour

STOCKHOLM, May 26.—Arthur Nikisch, the famous orchestra conductor, has just completed a successful concert tour of Sweden.

GARTLAN, NEW HEAD OF N. Y. SCHOOL MUSIC, TELLS OF HIS PLANS



George H. Gartlan, Who Succeeds the late Dr. Rix As Head of the Department of Music in the New York Public Schools

As was announced recently in MUSICAL AMERICA, George H. Gartlan, who has been acting head of the Department of Music in the New York Public Schools since the death of Dr. Frank Rix last March, has been elected by the Board of Education as permanent director.

Mr. Gartlan, a far younger man than was Dr. Rix, has progressive ideas on the subject of school music and in a recently printed interview with a representative of MUSICAL AMERICA said:

"We are trying to bring more vital forces into the school life of the student. For instance, now we are organizing a music memory contest in the schools which has created a wide interest among the schools. In the elementary grades contest meetings are now being held at which famous songs and instrumental numbers are being played for the children and explained. After a reasonable practice each school in the contest is to select a team of five, to compete in a district contest. And the winners of this will in turn compete in a final city contest to be held in the month of May at the auditorium of Washington Irving. At this, the music is to be played for the children, the children are to tell the name of the work, its composer and write something on his life, etc. We are also contemplating a series of concerts and recitals for children alone to be held in the auditoriums of our high schools. The children, I feel, are often neglected, for in most public concerts they are refused admission. It is hoped that prominent artists will agree to give their services for this. We are also now beginning to organize classes in instruction in wind instruments."

The first instance of Mr. Gartlan's new endeavor is the Musical Memory contest scheduled to take place on May 28 at Washington Irving High School auditorium when the district winners in New York will compete in a gala contest. This, it is hoped, will be the beginning of important musical events in connection with the New York school system.

Mr. Gartlan, although still a young man, has been connected with the Department of Music for many years, his chief work being done in connection with the Training School for Teachers in Brooklyn. He is a graduate of the New York public schools, of the College of the City of New York, and has pursued his studies in Harvard, Columbia and New York University. He is also a graduate of the Aronson Conservatory.

Geoffrey O'Hara to Marry Miss Dougherty

Announcement was made this week that Geoffrey O'Hara, widely known as a composer of songs and active during the war as one of the most successful song-leaders in our army, will be married on June 7 to Constance Margaret Dougherty, daughter of the Rev. and Mrs. M. Angelo Dougherty. The wedding will take place at the First Congregational Church at Cambridge, Mass.

ARMY BANDS NEED MUSICIANS

Players Will Also Be Eligible for Educational Advantages

The War Department announces an opportunity for musicians to enlist in one of more than eighty army bands, according to a circular received on May 26 by Colonel Chatfield, recruiting officer, New York.

In addition to band instruction, all musicians will be eligible for other vocational schools that are now being operated by the army in the new plan of peace-time usefulness. Foreign-speaking and foreign born musicians who pass the army examination will enjoy the educational program established for the education of aliens and illiterates, it is announced.

The posts at which these army bands are now stationed are located in all sections of the country, and a musician recruit may apply for assignment to a band whose station is within 1000 miles of his place of enlistment.

F. W. Blanchard Resigns from Los Angeles Symphony

(Special Wire to MUSICAL AMERICA)

LOS ANGELES CAL., May 26.—Owing, it is said, to a disagreement on the business policy and methods in the Board of Managers of the Los Angeles Symphony Orchestra, F. W. Blanchard has resigned as business manager of the organization. Announcement has been made by the directors that this year the orchestra attracted the largest audiences of its history and closes one of its most successful seasons.

This week the Zoellners began a series of ten weekly concerts at Ebell Auditorium. The concerts are being guaranteed by prominent patrons and the success of the concerts is already assured. The Zoellners are planning an extended eastern tour for next fall and already many engagements have been booked along the eastern route. W. F. G.

FAMOUS BELLS TO RING PEACE

St. Clement's, London, Will Chime End of World War

[Associated Press Dispatch]

LONDON, May 17.—After a silence of seven years the famous bells of St. Clement's-in-the-Strand London, will be heard again on Peace Day.

The bells are notable for their chiming the old rhyme "Oranges and Lemons," in which tune the children of England still play one of their favorite games. This tune is said to originate from the time when servants in the neighborhood visited all the lawyers' offices and rooms in Clement's Inn and presented oranges and lemons to the tenants while the bells were ringing.

St. Clement's possesses a clock which strikes the hour twice first on the tenor bell, and, after a pause, on the Sanctus bell, which was cast in 1588.

Emma Thursby Loses Amulet Once Owned by Alexander II

Emma Thursby, the singer, of New York, has lost an amulet in the design of a Grecian cross with a large Persian turban in the center, the whole measuring about three inches from point to point and highly prized for its associations. It was announced this week. It was left to her by the will of Mme. Ermina Rudersdorf, artist and mother of Richard Mansfield. Originally, Miss Thursby says, the amulet was presented to Theresa Tietjens, great dramatic soprano, by the Czar Alexander II of Russia. Miss Thursby lost the amulet in or near the Waldorf-Astoria Hotel, it is stated.

Irene Gardner in Indianapolis Concert

INDIANAPOLIS, IND., May 20.—Irene Gardner of the College of Music of Cincinnati appeared on a program at the Auditorium here when she played the Tarantelle from the "Venezia e Napoli" and Chopin's A Flat Major Ballade. Between the numbers Mr. Ysaye, who was in the audience, congratulated her on her fine work. Miss Gardner is a member of the faculty of the College of Music and a member of the Sigma Alpha Sorority.

CLARKSBURG, W. VA.—Jean Howell Burns presented her piano pupils in a recital recently at the Washington Irving High School. Those who took part were Mary Virginia Sloan, Mary Francis Smith, Evelyn Smith, Harriet Taylor, Dorothy Parrish, Martha Furbee, Helen Hedges, Katherine Johnson, Gladys Becker, Carolyn Law, Jean Cook, Harriet Smith, Mary Johnson, Mary Virginia Duncan, Grace Harding and Master Charles Furbee.

Throng Attends Opening of City's Summer Concerts



—Photo by Underwood & Underwood

Scene on the Plaza before City Hall during the Inaugural of Mayor Hylan's People's Summer Concerts

Edwin Franko Goldman Presented with Gold Watch by Municipal Government in Appreciation of his Services—Conducts Inaugural Program—City Chamberlain Berolzheimer Receives High Praise for Furthering Cause of Music for the People

WITH the official opening of Mayor Hylan's People's Concerts on Wednesday afternoon of last week there was paid a tribute to a musician which was unique in the history of the city of New York. It was probably the first time that the municipal government had presented a token to a musician as a recognition for services rendered. The musician was Edwin Franko Goldman, conductor of the New York Military Band, and for some time instructor and conductor of the Police Band of the City of New York. He received a handsome gold watch and chain appropriately inscribed, in the name of the city. The presentation came as part of the ceremonies attending the inauguration of these free concerts for the people, and was made by Commissioner Murray Hulbert, who addressed the crowd of some ten thousand persons from the steps of the historic City Hall building. Commissioner Hulbert paid a warm tribute to the patriotic service Mr. Goldman had rendered the city by training the police band without fee and conducting concerts in the parks.

"Mr. Goldman," said he, "your inexhaustible patience; your indefatigable energy; your unfailing courtesy under all circumstances; your superb accomplishments in your concerts last year, have earned for you a lasting place in the memory and affection of the people

of the City of New York, and in order to give material expression to that affection, I am commanded, on behalf of His Honor, the Mayor, to present you

with this token of esteem, with the hope that every minute of time which it shall register will record the full compliment of happiness that comes from the knowledge that you have given in the name of your country the best that was in you, and particularly at the time when that best counted the most."

The concert itself was one of remarkable interest. It was given under Mr. Goldman's direction and set forth the

very excellent quality of his band. The program included Sousa's "Semper Fidelis," Thomas's Overture to "Mignon," MacDowell's "To a Wild Rose," a movement from Henry Hadley's "Six Silhouettes," a cornet solo, the "Inflammatus," from Rossini's "Stabat Mater," excerpts from Puccini's "Madama Butterfly," Mana-Zucca's "If Flowers Could Speak," sung by Mme. Alma Clayburgh, soprano; march, "The City Chamberlain," by Edwin Franko Goldman, and Victor Herbert's "American Fantasia."

The New York Military Band is amply equipped with wood-winds and the organization is made up largely of veterans of symphonic ranks. They have played for a long time under Mr. Goldman's inspiring baton, and to many in the large audience their presentation of the program was a revelation as to the possibilities of band playing.

Before the concert a reception was held in the Mayor's rooms and Mr. Goldman received many congratulations for the excellent work he had accomplished. Among those present at the reception and concert were: Mayor and Mrs. John F. Hylan, Miss Virginia Hylan, Murry Guggenheim, Park Commissioners Gallatin, Harman, Hennessey, Benninger, Police Commissioners Porter and Leach, Sheriff Knott, Commissioner Gilchrist, City Chamberlain and Mrs. Berolzheimer, Grover Whalen, Dock Commissioner Murray Hulbert, Nahan Franko, Miss Mana-Zucca, Mrs. Simon Frankel, Chief Police Inspector Daly, Bird S. Coler, Mayer C. Goldman and hundreds of other persons of prominence.

When the concert had ended a party of fifty or more persons who have been in some way associated with City Chamberlain Philip Berolzheimer in his plan

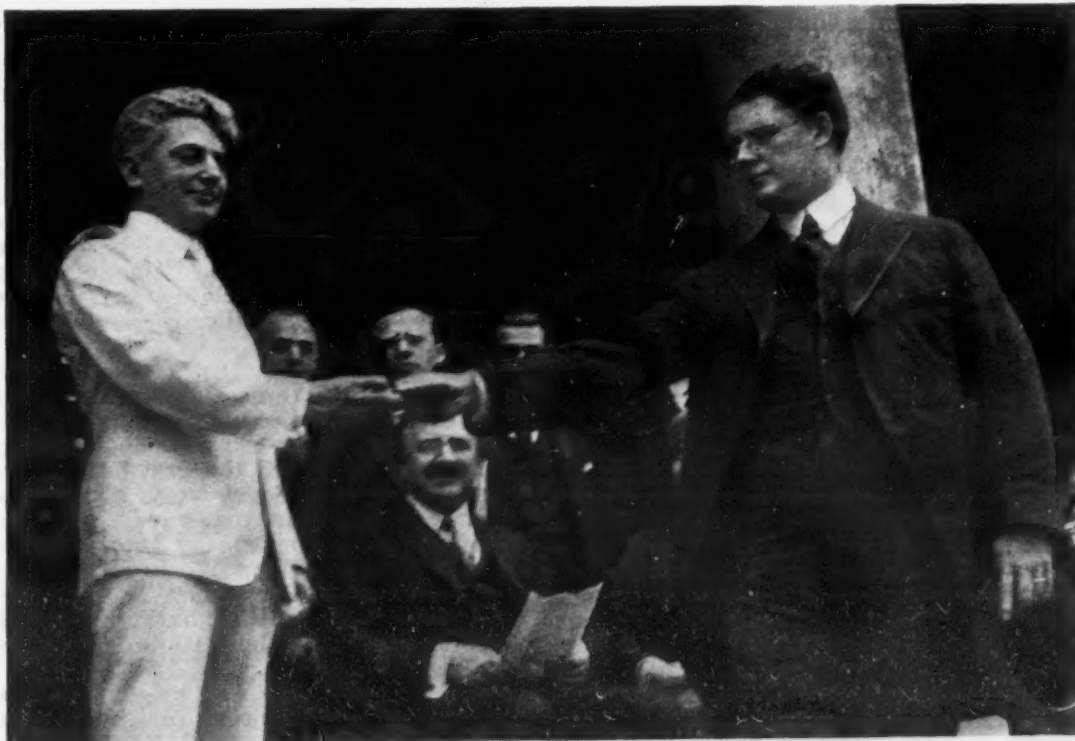


Photo by Underwood & Underwood

Edwin Franko Goldman, conductor of the New York Military Band, Receives a Gold Watch presented by the City of New York from Dock Commissioner Murray Hulbert

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Throng Attends Opening of City's Summer Concerts

[Continued from page 3]

to provide free music for the people of New York was escorted to the Waldorf-Astoria in a fleet of automobiles to partake of a luncheon as his guests.

Commissioner Hulbert acted as toastmaster and eulogized the City Chamberlain for his energetic service during the time he had been Park Commissioner and more recently as chamberlain, in the

cause of municipal music. The commissioner told of the struggle to secure adequate appropriations for city music, and declared that Mr. Berolzheimer's idealism and far-sightedness was largely responsible for the increase in interest along these lines which the city government was displaying.

"We hope to go still further in providing music for the people," said Mr. Hulbert. "As commissioner of docks and piers I feel a personal interest in this

whole movement. Our recreation piers are ideal places for concerts during the summer, when they provide the opportunity for tired mothers and children to get a little fresh air. We ought to have good music on them all through the summer."

In a graceful speech Mr. Berolzheimer told briefly of his desire to further the whole cause of municipal music, and declared that Mayor Hylan had given him wonderful support in carrying on his

plans. The present park commissioner, Francis D. Gallatin, said the chamberlain had displayed a gratifying sympathy with the project, and had given incalculable help in advancing the cause. He paid a tribute also to the hearty support which MUSICAL AMERICA and The Musical Courier had given to the efforts.

Park Commissioner Gallatin, Al Schmoeger and Paul Kempf were called upon to make a few remarks.

Novelties in French, Italian and English Lend Lustre to Campanini's Next Season's Répertoire

Ten-week Season Will See Production of New Works by Prokofieff, Messager, Montemezzi, de Koven, Borowski and the New Principal Conductor, Marinuzzi—Long List of Artists Includes Galli-Curci, Garden and Raisa—Chicago's Concerts Fall Off—Pavley-Oukrainsky Dancers Give New Version of "L'Après-midi d'un Faune"—Local Philharmonic Plays—Althouse Appears with Frances Nash in Recital

Chicago, May 26, 1919.

THE CHICAGO OPERA ASSOCIATION has announced its ninth season of grand opera under the direction of Cleofonte Campanini. As usual, the season will consist of ten weeks, beginning Tuesday evening, Nov. 18. The regular subscription series will be for Monday, Tuesday, Wednesday and Thursday evening and Saturday matinee performances. The Saturday evening scale of prices will be "popular," according to custom. Subscription rates will remain the same, it is announced.

Mr. Campanini is now in Europe concluding the final engagement, but before leaving this country he had made plans for the following repertoire:

French novelties: "Aphrodite," by the late Camille Erlanger. In the name part of this opera Mary Garden made one of her greatest successes. It is new to America. "Love for the Three Oranges," by the Russian, Serge Prokofieff. "It is believed that this will prove one of the most interesting novelties ever produced in Chicago," the announcement reads. "Madame Chrysanthème," by André Messager. This piece is described as "another 'Madama Butterfly' for the popular Japanese prima donna, Tamaki Miura."

Italian novelties: "La Nave," by Italo Montemezzi, with book by Gabriele d'Annunzio. This opera had its première in Milan, November, 1918. "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," the three one-act novelties by Puccini, first produced by the Metropolitan Opera Company in the season just closed. "Jacquerie," by Gino Marinuzzi. This opera was first produced in Buenos Ayres in 1918. Signor Marinuzzi is to be the principal conductor with the Chicago company.

English novelties: "Rip Van Winkle," by Reginald de Koven, with book by Percy Mackaye based on Washington Irving's story. Felix Borowski, of Chicago, will be represented by a new ballet. The book of this production is by Pavley and Oukrainsky, who will be in charge of the work and appear in it with their company and the Opera Association's corps de ballet.

The revivals contemplated, in French, include Massenet's "Hérodiade," with Yvonne Gall as "Salomé," and Debussy's "Pelléas et Mélisande," with Mary Garden; in Italian, Puccini's "Manon Lescaut"; Verdi's "Ballo in Maschera," "Falstaff" and "Nabucco"; Bellini's "Norma," "La Sonnambula" and "I Puritani"; Halévy's "La Juive"; Donizetti's "Don Pasquale"; Mozart's "Don Giovanni"; Meyerbeer's "L'Africaine"; Montemezzi's "L'Amore dei Tre Re," and Leoncavallo's "Zaza." As many of the revivals are to be made as can be properly prepared during the limited season in Chicago.

The repertoire will further be drawn from the French works, "Le Chemineau," "Cléopâtre," "Jongleur de Notre Dame," "Thaïs," "Gismonda," "Monna Vanna," "Louise," "Manon," "Faust,"

"Carmen" and "Roméo et Juliette," and the Italian works, "Barbiere di Siviglia," "Rigoletto," "Lucia di Lammermoor," "La Gioconda," "Tosca," "Madama Butterfly," "La Bohème," "Aida" and "Linda di Chamounix."

The Artists

The artists to be heard will include Galli-Curci, in various colorature rôles; Mary Garden, during the first and last three weeks of the season, in "Aphrodite," and an Italian opera besides her regular vehicles; Rosa Raisa, who, recovered from her illness of the winter, will appear in "Norma" and "La Juive" and other operas; Yvonne Gall, the French soprano; Tamaki Miura, the Japanese prima donna; Florence Macbeth, the American coloratura; Evelyn Herbert, a young American artist who is to create the leading female rôle in "Rip Van Winkle" and will make other important appearances; Dorothy Jardon, who made her début with the company in "Fedora" this season and will be heard in several rôles of importance; Nina Morgana, in lyric and coloratura parts; Germaine Manny, a new lyric soprano, and the young Americans, Dorothy Follis, Florence French, Emma Noe and Beryl Brown; Cyrena Van Gordon, the native mezzo-contralto, in new rôles; Maria Claessens and Irene Pavlowska, well-known artists of former seasons, and Louise Harrison Slade and Mina Hager, for mezzo and contralto rôles.

The tenor contingent will be bigger than ever. Alessandro Dolci, the Italian who appeared for the first time last season, has been re-engaged. Mr. Dolci is now in Mexico, where he has made a very favorable impression, and immediately on the close of the season there he will sail for London, where he will sing at Covent Garden. Forrest Lamont, the American tenor, will take important parts. Said to be the foremost Italian lyric tenor, Tito Schipa comes from successes in Italy, Spain, France and South America. Eduardo di Giovanni, a Canadian despite his name, will appear under his true title of Edward Johnson in several important parts.

Bonci as "Guest"

Alessandro Bonci, coming to this country for a concert tour, has consented to appear in a few guest performances. Mr. Campanini has re-engaged Charles Fontaine for the French repertoire. A young Chicagoan, William Rogerson, will have additional opportunities.

Baritone rôles will be taken by Georges Baklanoff, who will appear in both French and Italian operas and will also create the name part in "Rip Van Winkle"; Giacomo Rimini and Désire Defrère, who have been re-engaged, and probably also Hector Dufranne and Alfred Maguenat.

Mr. Campanini has been for some time endeavoring to make a contract with Carlo Galeffi, who has the reputation of being one of the greatest Italian baritones of the day. The basso rôles will be taken care of by Vittorio Arimondi, Gustave Huberdeau, Virgilio Lazzari, Constantin Nicolay and Vittorio Trevisan.

Mr. Campanini expresses himself as feeling that he has been extremely fortunate in securing Gino Marinuzzi as principal conductor. Signor Marinuzzi, composer of "Jacquerie," has

conducted in La Scala, the Costanzi and the San Carlo opera houses, and is now in his second season in Buenos Ayres. He will conduct both French and Italian works. His assistants will be Louis Hasselmans and Marcel Charlier, for the French operas, and an Italian, yet to be engaged.

The Pavley-Oukrainsky Ballet has been specially engaged for a number of performances, and the *première danseuse* will be selected from their company. Pavley and Oukrainsky will also have charge of the regular corps de ballet and will arrange and superintend all the ballets in the repertoire.

End of Concert Season

Big artists of world-wide fame visit Chicago at least every week, yet not in some years has this period of the musical season been so meager and so devoid of local interest as it is just at present. Of course the regular concert season usually ends about the first of May, but during the last four or five years there were still many interesting concerts and recitals to keep the music reviewer busy after that time. This year, however, the month of May has been particularly free of big local musical affairs. There is, of course, the customary preparation for the various school commencements, which take place in June, and now there looms up for next week the North Shore Music Festival at Northwestern University, in Evanston, one of the biggest events of the musical year.

While we cannot count the Ravinia opera engagement of ten weeks during the summer as strictly a part of the scheme of Chicago's music, the opera and concerts at this favorite North Shore park surely serve this vicinity with music during the hot months, when otherwise the urban musical activities would have ceased entirely.

Plans for both the Northwestern Music Festival and the Ravinia Park offerings, however, have far surpassed those of other seasons in scope and musical importance.

Last Sunday afternoon, at the Blackstone Theater, the Pavley-Oukrainsky Ballet gave a new version of the Mallarmé poem "L'Après-midi d'un Faune" to the music of Claude Debussy. Their scenario diverged considerably from that of the Diaghileff Russian dancers and was much more poetic and interesting. The entire company participated in some beautiful stage pictures. Several other ballet divertissements were also given and solo dances. Especially graceful was the Waltz from "The Sleeping Beauty" Suite, by Tchaikovsky, danced by Mlle. Ludmilla, Mlle. Pfeil and Mlle. Kowak.

The Philharmonic Orchestra of Chicago, under Arthur Dunham, supplied the orchestral accompaniments for the dancers, and as on the preceding Sunday afternoon furnished the first half of the entertainment. Some very good symphonic music was presented, including the "Phèdre" Overture by Massenet, the Largo from the "New World" Symphony by Dvorak, the Perpetuum Mobile from the violin suite by Ries, arranged for all the violins, and the "Italian Caprice" by Tchaikovsky.

A large audience was present at this, the penultimate concert for the present season. The next and last concert is announced for June 1, and will have Bettina Freeman, soprano, as soloist.

Margery Maxwell, soprano of the Chicago Opera Association, gave an interesting song recital at the Sisson Hall (Sun Garden) last Tuesday evening when she was assisted by Eva Rawley, who drew as accompanist. Miss Maxwell made a distinct success with her singing in a long and varied program, which contained airs from "Pagliacci" and "Norma" and some very good songs by Schubert, Hue, Fourdrain, Mallinson, Saar and MacFadyen.

At the annual meeting of the Chicago Women's Musical Club, on May 15, election of officers for the year resulted as follows: President, Byrde K. Schwartz; first vice-president, Grace Leach Orcutt; second vice-president, Lucian Willis Strong, and corresponding secretary, Mora Murdock.

Florence Burke, pianist; Theodor Ratzer, cellist; Leone Kruse, soprano; Coe Pettit, pianist; Gilbert Ross, violinist, and Alberta Biewer, soprano, prize winners in the scholarship contest held under the auspices of the Lake View Musical Society, were heard in concert at Fullerton Hall, Fine Arts Institute on the afternoon of April 28.

Genevieve Schraeder, mezzo-soprano, assisted by Romain Verney, violinist, and Edgar A. Nelson, accompanist, gave a song recital at Kimball Hall last Sunday afternoon. Among her selections were the "Air de Lia," from Debussy's "L'Enfant Prodigue"; "Eili, Eili," as arranged by Kurt Schindler, and songs by Rachmaninoff, Gretchaninoff and Kramarsky.

Enrico Tramonti, harp soloist, of the Chicago Symphony Orchestra, gave a series of recitals at Lyon and Hall on Tuesday, Wednesday and Thursday afternoons last week. He presented some of the most notable compositions written for the harp.

The twenty-sixth annual May festival concert of the Chicago Sunday School Association was held last Friday evening at the Auditorium, and the sight of 1000 women on the stage of that theater singing patriotic songs, was at once usual and uplifting.

H. W. Fairbank, director and composer, conducted the concert, and besides commendable performances of the "Spangled Banner," "Onward, Christian Soldiers," "The Lost Chord" and "Pavane to the World," three of Mr. Fairbank's songs scored especially. The soloists included Leone Kruse, soprano; Jan Linn Cobb, violinist, and the Impetuous Male Quartet. This last organization repeated its success of last year.

Althouse-Nash Recital

At Orchestra Hall, May 2, Paul Althouse, tenor, of the Metropolitan Opera Company, and Frances Nash, pianist, were heard in joint recital in the fourth and last of the Musical Extension Series of concerts, given under the management of Frank A. Morgan.

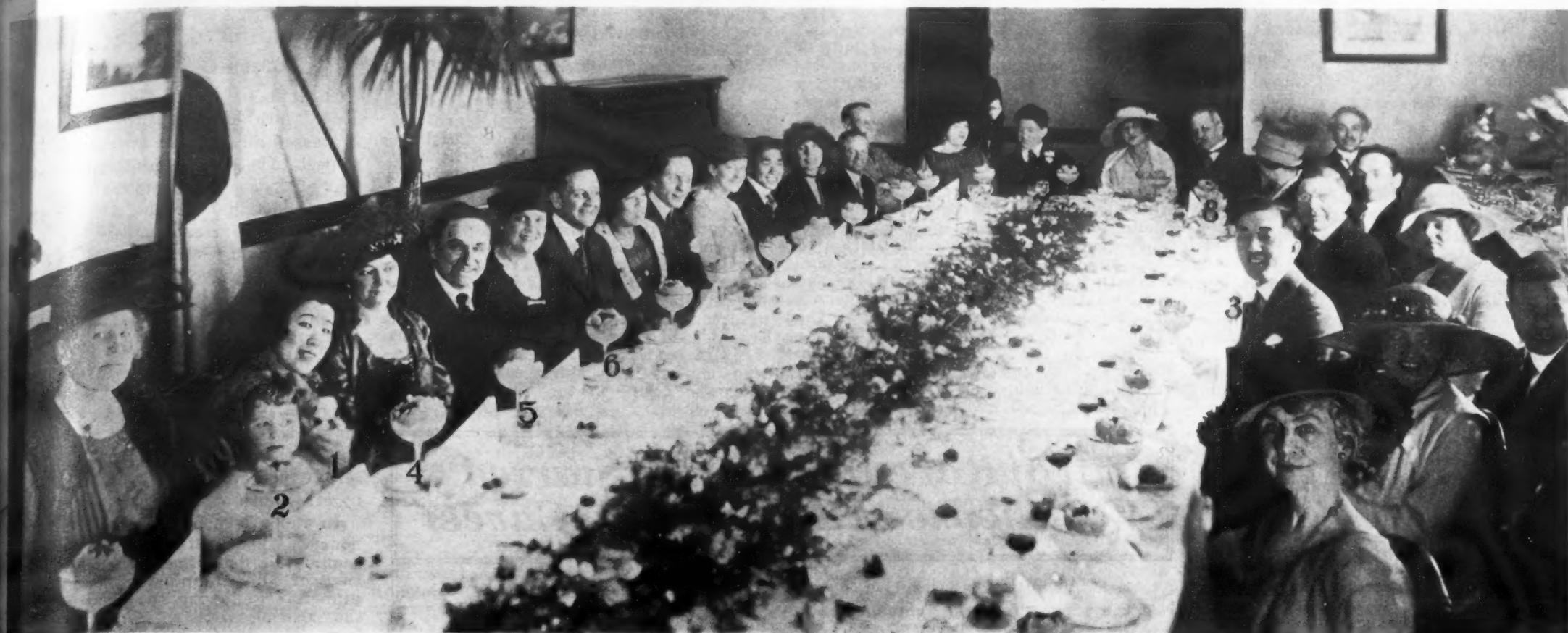
Mr. Althouse gave artistic interpretations of Italian classic numbers, including Caccini's "Amarilla, mia bella," "Danza, Fanciulla," by Durante; a Malagranza, by Florida, and the Danza Rossini. In these he displayed a voice of fine quality, of even range and especially fluent and liquid legato. His diction is excellent and his musical taste is unerring and artistic. Later on in the evening, he also sang with realistic interpretation a group of French songs: Vermillion, Duparc and Massenet, and also an American group by Strickland, Richard Hageman and Ward-Stephens. He made a great success with his singing and had to add a number of extra songs.

Miss Nash, alternating with Mr. Althouse, strengthened the good opinion already formed of her playing in this city. She gave a virile and temperate performance of the "Eroica" Sonata by Beethoven, technically brilliant performances of both the D Flat Etude by Liszt and the C Sharp Minor Scherzo by Chopin, and a group of miscellaneous pieces by Dvorak, Sapellnikoff, Albeniz and Saint-Saëns.

William Reddick played the accompaniments for Mr. Althouse with good musical style.

MAURICE ROSENFELD

Los Angeles Friends Fête Tamaki Miura



Banquet given in honor of Tamaki Miura, the Japanese Prima Donna, by the Tamaki Miura Opera Company at the Alexandra Hotel, Los Angeles. 1, Mme. Miura; 2, Mary Louise Behymer; 3, Seshu Hayakawa, Movie Star; 4, Fely Clement, Mezzo-Soprano; 5, Carl Formes, Baritone; 6, Sparks M. Berry, Manager of Mme. Miura; 7, Theodore Kittay, Tenor; 8, L. E. Behymer, Manager of the Opera Company

LOS ANGELES, May 24.—During the stay of Tamaki Miura, the Japanese prima donna, and her opera company in Los Angeles, a number of delightful social events were arranged by friends, among them being a banquet tendered by the company to Mme. Miura at the Alexandra Hotel. All of the members of the company were present and several guests.

One of the members of the company, who became a great favorite during the opera season, was Mary Louise Behymer, the granddaughter of the well-known musical manager of the Pacific Coast. Little Miss Behymer took the part of the baby in "Madama Butterfly," and in the photograph, which was taken at the banquet, she appears seated next to Mme. Miura.

The success of the opera company on the Coast demonstrated the decided interest which is taken by the musical public in Pacific Coast cities in the extraordinary presentation of the title rôle by Mme. Miura.

There was also a marked interest in the production of "The Geisha" by the same company. This was the first time that Mme. Miura has appeared in this

opera in the United States, and it is probable that the opera will be produced, with her as the leading member of the cast in several Eastern cities during next season.

Mme. Miura has been re-engaged by the Chicago Opera Association for a number of performances in Chicago and on the tour of the Campanini organization next season.

De Feo Opera Company Makes Initial Bow in Worcester, Mass.

New Organization Has Meager Audiences for Week of Worthy Efforts—Two New Artists Make Débuts—Aim to Cultivate Appreciation of Opera and Give Gifted Artists Opportunities—Mr. Lebegott-Rossi Scores as Conductor

WORCESTER, MASS., May 24.—A new musical enterprise that deserves to become national in its influence was launched in Worcester last Monday evening when the De Feo Grand Opera Company opened a week's engagement at the Grand Theater. "Cavalleria Rusticana," "Pagliacci," "Trovatore," "Rigoletto," "Barbiere di Siviglia," "Carmen" and "Lucia" have been presented this week, each performance more brilliant than that which preceded it.

The company has been organized under the direction of George de Feo, an impresario of discernment in selecting singers with both vocal and dramatic ability. The object is to furnish grand opera, of a high standard, to the public at large at popular prices. The organization has the backing of persons high in the world of music who are willing to give generously of their wealth and knowledge to help cultivate appreciation of opera in America. There is another object, too, and that is to give opportunity to young artists of real talent to appear before the public.

An almost sensational success was scored by Giuseppe Inzerillo, who as "Manrico" in "Trovatore," thrilled his audience with his singing of "Di Quella Pira." At special request the tenor made an extra appearance at to-day's matinée, singing the big "Trovatore" aria between the acts of "Rigoletto."

Helen Sherman York, the young American coloratura who was presented by Mr. de Feo on Wednesday evening in "The Barber," faces a bright future if one may judge by her witching interpretation of *Rosina* and her equally fine work in "Lucia." Miss York is only twenty-two; yet she acted her difficult



Eduardo Lebegott-Rossi, Conductor of the De Feo Grand Opera Company

rôles with a finish that seldom comes except from long experience, and she sang delightfully. Her lovely voice and her personal charm completely captivated her listeners.

It was not surprising to learn that Henrietta Wakefield was a member of the Metropolitan Opera Company when one heard her splendid mezzo voice. She gave magnificent impersonations of *Azucena* and *Carmen*. "Carmen" was

sung in French, while the other operas were given in Italian.

Pina Garavelli was another young artist who distinguished herself. As *Gilda*, Miss Garavelli had ample opportunity to display the rich colorature qualities of her voice.

Miss Garavelli's brother proved himself the possessor of unusual dramatic gifts. He gave equally satisfactory interpretations of *Tonio*, of *Rigoletto* and of *Figaro*, and his singing was at all times artistic.

Another versatile artist who scored strongly was Salvatore Sciarretti, dramatic tenor, who as the *Duke* in "Rigoletto" and *Don José* in "Carmen" fully substantiated the favorable opinion formed of him the opening night when he sang *Canio* in "Pagliacci." Others who did excellent work and whom Worcester music-lovers hope to welcome to this city again, were Bice Bernardi; Bianca Randall; Dorothy Francis; Nora Allen, who as *Santuzza*, and Marion Wylre as *Micaela*, made first appearances on the operatic stage; Alfredo Valenti and Henry Weldon, basses, and Carl Formes, baritone.

The success of the De Feo organization must be credited largely to the exceptional musicianship of the conductor, Eduardo Lebegott-Rossi. The company did not have an orchestra of its own during the week in Worcester; so in addition to directing the soloists and chorus, Mr. Rossi had to give double energy to an orchestra composed of the regular theater orchestra augmented with players from Boston and Lawrence. The company is fortunate to have a director like Mr. Rossi, who has gained his experience in many of the prominent theaters of Italy, and who is known in this country too for his wide musical knowledge and his exceptional ability as a conductor.

The size of the audiences has been by no means commensurate with the excellence of the offerings.

The company goes from Worcester to New Haven, Conn., for a two or three weeks' stay.

T. C. L.

INDIANAPOLIS, IND.—The Hoosier Rainbow Band of the 150th Field Artillery gave a benefit concert in the Coliseum at the Fair Grounds on the evening of May 19. The program was under the direction of Reginald A. Brinklow, the conductor. The soloists were Helen Thompson, soprano, and Earl C. Bucher, Lee M. Bowers and Calvin Clifford.

CLEVELAND TO HAVE A STRING QUARTET

Mrs. Hughes Announces Enlargement of Ohio City's Orchestral Program

Mrs. Felix Hughes, the Cleveland manager, left New York on Tuesday after a week's stay. Mrs. Hughes, who is largely responsible for the remarkable success achieved by the Cleveland Symphony Orchestra during its first year of existence, is enthusiastic over the prospects of the organization.

"For next season," she told a MUSICAL AMERICA man, "we shall have seventy-two men. They will play twenty-eight weeks giving seven pairs of symphony concerts, twelve popular Sunday concerts and other programs out of town and in connection with the industrial and educational phases of the work."

"We are glad to announce also the formation of the Cleveland String Quartet, which will include Nikolai Sokoloff, conductor of the orchestra, as first violinist; Louis Edlin, formerly of the New York Philharmonic, as second violinist; Herman Kolodkin, formerly of the New York Symphony Orchestra, as violist, and Victor de Gomez, a pupil of Willern Willeke, as 'cellist."

"I feel certain this quartet will take its place among the finest chamber music organizations in the country. They have been invited to play for eight weeks this summer at San Mateo, Cal. We shall have a season of their concerts in Cleveland next winter and when time permits they will fill out-of-town engagements."

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TWO SINGERS END SACRAMENTO SEASON

Garrison and Fanning Give Last Recitals—McNeil Chorus in First Municipal Concert

SACRAMENTO, CAL., May 21.—The closing concerts of the Saturday Club brought to Sacramento two artists of splendid repute. Sacramento has been fortunate in hearing this year a number of Metropolitan stars, and one of the most enjoyable concerts was given by Mabel Garrison. Assisted by her husband, she gave an admirable program. A charming personality, with a clear, full voice, lent unusual beauties to her performance. The sympathetic accompaniments afforded her by George Siemmon brought forth much favorable comment.

The last number of this season's program was presented by Cecil Fanning and Allan Bier, and brought an audience that crowded the Clunie Theater to the back of the balcony. Fanning has delighted Sacramento music lovers in times past, and it was with a realization that something good was in store that the unusually large number of people were in attendance. Although Mr. Fanning was suffering from a severe cold, it was a marvel to hear his fine effects, proving to his listeners his extreme artistry. Holmes's "Last Leaf," beautifully set to music by Sydney Homer, won unstinted applause; so did the Grétry air from "Richard Coeur de Lion" and the Massenet "Herodiade" air, at the close of which the audience gave Fanning a veritable ovation. Allan Bier, well known on this coast as a pianist and composer, gave Chopin and Debussy numbers. He added two of his own compositions which made a delightful impression. H. B. Turpin, without whom a Fanning concert would not be complete, afforded his usual splendid support. At the close Fanning led a community sing, with William Briar Veach at the piano. Mr. Veach has just returned from service in France and prolonged applause gave evidence that Sacramento is rejoiced at his return. Surely this last concert was a fitting close to an exceptionally fine season.

Mrs. Robert Hawley has been re-elected to the presidency of the Saturday Club, and there has been little change in the list of other officers. The board is already looking ahead for the next season, and the club is making attractive offers to new members. As the forecast of musicians who will tour the West Coast next year is particularly good, it is hoped to secure a much larger enrollment.

The McNeil Male Chorus was heard recently in its first open-air municipal concert at McKinley Park. While this was somewhat of an innovation, it proved a delightful experiment. With only a canvas top for a sounding board, but with that wonderful grove of eucalyptus trees as a setting, the voices carried out clear and effectively. George Nickerson, the club's director, was complimented on the program, which included the "Viking

Song" and "Land Sighting," with incidental solos by Allan Grant. "The Omnipotence" was perhaps the most pretentious number presented, and in this the club had the able assistance of Mrs. William Friend, soprano. In response to calls for an encore the latter half of the number was repeated. Other soloists were Allan Grant and R. P. Gillette, a newcomer to Sacramento, whose assistance was gratefully received. Ruth Pepper was the efficient accompanist. At the end the director led the audience in a community sing. This concert was of such high caliber and so successful that the Playground Department of the city commission has decided to erect an out-of-door stage for the accommodation of local musicians, a most worthy decision, for with so much continued sunshine and good weather conditions in Sacramento, out-of-door performances should be the order of the day.

Active in the Liberty Loan was the Saturday Club and the Boys' Band, every member of which collected \$250 or more. This band, which has been in existence

only about two years, is made up of young boys and has rendered notable patriotic service all through the various war drives. Under the leadership of Charles Lear it is fast making an enviable reputation for itself, musically. A monthly dance in one of the larger schools of the city is a social feature, preceded by a short program of band and solo selections.

The annual "High Jinks" of the Tuesday Club, under the title of "Early Days in California," consisted largely of musical stunts and was called the greatest success in the club's recent history. While this club is primarily a literary club, there is an exceedingly active music section, and during the last two years many notable concerts have been given as regular program days. Among the well-known musicians of Sacramento participating were Mrs. Walter Longbotham, Ruth Pepper, Effie Ireland, Lillian Rotholtz and Mrs. Ernest Heuter as accompanists, and Mrs. J. W. James. Much credit for the musical activities in this club is due Mrs. Walter Longbotham, who has been for many seasons a most energetic figure in the musical life of the entire city. A. F. S.

Gift of Rare Instrument Started Votichenko in His Unusual Career

SASHA VOTICHENKO, known as the sole exponent of the tympanon, was born in Kieff, Russia. His grandfather, seeing that the child showed signs of unusual aptitude for music, presented him when he was ten years old with a tympanon which had been handed down in the family from generation to generation. This gift was associated in the boy's mind with many strange tales of romance and adventure. Most of all he loved to hear the story of how his famous ancestor, Pantaleon Hebenstreit, received the "royal tympanon" as a wedding present from Louis XIV when the musician married a maid-of-honor at the court of the Grand Monarque.

When he was twelve years old, Votichenko appeared for the first time in public in a well-known theater of Kieff.

A Russian folk-song which was played as an encore on this occasion inspired the boy to make a special study of folk-music.

Although Votichenko inherited a love of music from his distinguished ancestors, it was not without hard and long work that he perfected his unique art.

Before coming to America he had played at some of the most famous European courts, where his programs consisted mostly of Russian and French music of the seventeenth and eighteenth centuries. In his New York studio at the Hotel des Artistes are to be found many rare gifts which the musician received as evidence of appreciation from members of the royal families for whom he played. In his collection of antiques are many quaint souvenirs of kings and queens, authors, musicians, poets and statesmen of the last three centuries. His studio recitals have unique appeal.

SEEK MILLION FOR COMPOSERS

Campaign for Fund Inaugurated in New York—To Organize Nation-Wide Body

A nation-wide campaign for an American Composers' Fund, ranging from \$200,000 to \$1,000,000, "to improve the economic condition of composers," was launched on the evening of May 26 at a meeting of the Musicians' Club of New York, at 14 West Twelfth Street. Practical working plans and organization details will be decided upon at a meeting which will be held in the Musicians' Club on the evening of June 16. All musicians and music-lovers will be welcome to attend the formal inaugural meeting.

Letters of encouragement were received from Henry F. Gilbert, whose bal-

let was produced at the Metropolitan last year; Otto H. Kahn, and others in various parts of the country. Addresses were made by Robert Wilkes, who presided as chairman; James P. Dunn, Mrs. Julian Edwards, Mme. Renée Van Aken, O. E. Schminke, George Waterson, who was elected temporary treasurer, and Alfred Human, temporary secretary. Mr. Dunn announced that Congressman Egan of New Jersey had expressed his willingness to introduce a bill in Congress calling for a Composers' Fund of \$1,000,000, besides a National Conservatory.

WINCHESTER, MASS.—On May 4, the High School Musical Clubs presented "Sylvia," operetta in two acts, music by Rhys-Herbert, in the town hall. Richard W. Grant directed.

TEXANS FLOCK TO CLARENDON FESTIVAL

Tenth Annual Music Day Draws Record-Sized Throng—Local Forces Give Programs

CLARENDON, TEX., May 21.—Clarendon's tenth annual Music Day clearly surpassed all previous attempts in every respect. The crowds in attendance at four of the concerts were the largest, and the productions were declared by all to have been the greatest.

The morning concert was given by seniors of the Fine Arts department, the college; the college orchestra under the direction of Evangeline Loeffler; the choral club under the direction of M. B. Adams, and other ensemble numbers. Two concertos were heard on the program. The Beethoven C Minor was played by Faun Crane, and Ruth Avery played the Hiller F Sharp Major Concerto. The orchestral parts were played by Mr. Shure at the second piano.

In the afternoon the usual children's hour was held. Mabel Claire Betts presented this department in a demonstration of the Dunning System for beginners. Following the children's hour the visiting artists, Sam Losh, baritone, and James Wood, tenor, both of Fort Worth, were heard in a recital. Clarendon's reception of these splendid artists gave evidence of the fact that they rank extremely high in the file of Texas artists. Mr. Losh, in his characteristic manner, pleased those in attendance, probably more than any other artist that has been heard in Clarendon. Mr. Wood is a pupil of Mr. Losh, and his work during the entire day, proved conclusively that he is in proper company.

The night concert was a gala one. The Clarendon Chorus, directed by Mr. Shure, gave a splendid presentation of "Samson," by Handel. The soloists were Mrs. M. B. Adams, soprano; Mrs. J. S. Upton, soprano; James Wood, tenor; and Sam Losh, baritone. The program opened with a request reading of Mr. Shure's "Twenty-third Psalm." This is a large, pretentious work of handsome fiber. It is indeed difficult to ascertain whether this number has made the chorus famous or vice versa. Suffice it to say that the gave it a traditional performance.

Music-Day in Clarendon is generally a holiday, and the tenth performance was no exception. It can truthfully be said that more persons come from a greater distance to attend these festivals, than is the custom, generally in musical productions.

The chorus is a communal activity, and as such has served its purpose admirably. A monthly vesper is given by these singers, and they are always on hand at every communal activity. One must go far to find a body of singers who enjoy the work more than this chorus which annually presents such musical feasts to this to an appreciative public, and, with out cost.

The accompaniments were played by Mabel Claire Betts, organ; Faun Crane, piano; Mrs. R. Deane Shure, piano; and the college orchestra. The entire production was under the direction of R. Deane Shure, who has been the director of music at the college for ten years. He has accepted the directorship of music at the Indiana State Normal School of Indiana, Pa., and will assume his duties in that school with the opening of the fall term in September.



Percy Rector Stephens

PERCY RECTOR STEPHENS'

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MUSICAL AMERICA:

Let me introduce to you a most distinguished personage in the person of Antonio Scotti, impresario, just back from a triumphant tour in leading cities in the South and West with his own opera company, when he presented "L'Oracolo," "Madama Butterfly" and "Cavalleria Rusticana." Everywhere was he received with enthusiasm. Everywhere the masses acclaimed him and his company as revelation in performances exemplifying the highest artistic as well as musical standards.

Long ago I took the ground that Scotti is incomparable as an artist, particularly in this, that he gave the spirit of a character he presented to the smallest detail and so often, even when he appeared in minor rôles, they stood out with neo-like distinctness.

Scotti is exuberant with delight at the attention he received and will go on tour again this fall, and probably next season will present "Bohème" and no doubt "Tosca," in which his inimitable performance of *Scarpia* has given him international fame.

Only those who know him, only those who have travelled with him, have any idea of the tireless devotion he gives to the smallest detail, how kindly his attitude to all the members of his company, how exacting he is that rehearsals be continually maintained, so that not the slightest point is neglected. Can you wonder at his success? Then it is to his credit that he seeks to carry with him many Americans as he can, and that why he had Florence Easton and Edna Harrold and others for the principal rôles.

To give you a little idea of how he manages things. He noticed at the first performance of "Cavalleria" that Harrold and the male members of the chorus appeared without mustaches, though they were presenting Sicilians. So to Harrold he goes and in the nicest way explains the situation to him, and thereafter Harrold appeared with a mustache. Then he tackles the chorus and explains to them that they are not a lot of play figures but they have each of them spirit and potentiality of an artist. "You are artists," says he, "and so you must behave like artists and wear mustaches in this opera." And, naturally, they all did. And, naturally, they all went together with an enthusiasm that found in few such enterprises, for generally the members of an operatic company are at sixes and sevens.

Scotti as an impresario, as a stage manager, as an artist, as a singer, is an inspiration to all those about him, and of future triumph there can be absolutely no question. His appearance in an operatic world with a company on a road is an event of the highest importance, especially to those who like to believe that opera should be something more than a vehicle for bel canto, or beautiful singing, or for just dramatic expression. The spirit of the performance is often lacking. Not so with anything Scotti will produce!

Speaking of "L'Oracolo," the story for which, you know, was written by an American and the subject of which was taken from Chinese life in San Francisco, Scotti expressed his surprise that such a wealth of material in this country, operatic composers did not go a little further than Indian themes and melodies or try to revive stories of medieval England or ancient Britain.

In our conversation, by the bye, he referred to something which appeared in "Open Forum," where, in answer

to a question as to whether John McCormack had ever sung *Otello*, your editorial reply was to the effect that he never had, this, while true, did not tell the whole story. "As a matter of fact," said Scotti, "John McCormack's debut in opera was with the company with me in London, when he appeared as *Cassio* in "Otello." And he made a success. We had to help him a little bit with his acting, it is true. Fine fellow! Beautiful voice!"

Another thing, too, which should endear Scotti to all Americans is that he is unaffected in his liking for this country. He spends his summers in New York even when he could get away. He is thoroughly democratic and he is anxious, even eager, that the vast experience which he has acquired as an artist shall now find expression in an enterprise which he aptly describes as "the Metropolitan Opera House in miniature."

From time to time I have alluded to what I considered the reprehensible habit of the daily papers in dragging the names of prominent, though wholly innocent persons, into some scandal, often of a very unimportant character.

Another instance of this has just occurred, when the daily press of New York reported in "All the news that's fit to print" what they were pleased to call "a row at Delmonico's," the central figure of which was Park Benjamin Jr., who, with Carrol Winslow, of the Yale Club, went there, had a good dinner, and wanted to pay for it with his check. The cashier explained to him that, he being unknown to them and not having an account there, they could not accept his check, which was for some twenty odd dollars. Mr. Benjamin Jr., was somewhat exasperated and excited, and so there was a row, which ended in a police court.

Every paper referred to the fact that Mr. P. Benjamin, Jr., was "Caruso's brother-in-law." One paper, the *Tribune*, went so far as to put as a heading: "Caruso's Brother-in-law Arrested at Delmonico's."

Now what had Caruso to do with the matter? He was not in the party, it does not appear that Mr. Park Benjamin, Jr. endeavored to get credit on his name—in fact, inquiry shows that the good people at Delmonico's, who are very liberal in matters of credit, did not know his identity, had never seen him before, that they can remember.

A drastic reform is badly needed, and if papers like the *Times*, the *Herald*, the *World* and others will lead in the matter, wholly innocent people will not be dragged into scandals with which they have absolutely no concern and are not in any way implicated.

Incidentally let me say that through many years' experience at Delmonico's I can state that no hotel, no restaurant in New York, is run on more liberal and kindly lines than Delmonico's. If you have any standing, you can open an account there. As long as you pay your bills promptly, when rendered at the first of the month, your credit is virtually unlimited. This was the principle on which Lorenzo and Charles Delmonico, the founders of the business, always acted. But this liberality does not mean that any man can walk in there, wholly unknown and with no account, and offer to pay for an expensive dinner by simply endorsing the bill for that dinner, when his signature, even, is unknown, and then when the cashier objects offering to pay with a check.

Let me add that if the matter ended in a police court, it was not because Mr. Park Benjamin, Jr.'s signature had been refused, but because he was abusive, insulted the cashier and, indeed, created such a disturbance that they had to call in the police to protect themselves.

The attitude of the press is simply that, unfortunately, it considers as "news" matters which virtually belong to the dark side of life, and so it is often unjust.

Let Mary Garden dispute a dressmaker's bill because she considers its items "extravagant," and promptly she is dragged into the lime-light and made to appear as if she was one of the personages who do not pay their bills.

Olive Fremstad, great singer and artist, does not get a line till she causes the arrest of her chauffeur, who went joy riding in her car and wrecked it. Then she is good for half a column!

Commissioner Enright complains that the press is united in an effort to humiliate the force and decry it. He is wrong. It is simply that the press records only the dark side, never the bright side. Rarely does a story of the heroism, the devotion, the honesty of the police get into print. But when a policeman or a captain has trouble that is, of course, recorded. That is "news."

Apropos of Caruso. How many people

know that there are three Carusos? There is Caruso the man, and now the husband. A kindly disposed, amiable fellow, excellent company, very moderate in his way of living, full of good humor, and in many matters typical of the Neapolitan boy who rose from nothing to be the world's greatest tenor. Like all South Italians of the type, he is in many things almost childlike in his naturalness, though there are times when he can be as reserved and as dignified as a European statesman handling a serious diplomatic problem.

Then there is Caruso the artist, a most painstaking, hard working man, who always gives of his best, never slurs a performance, and is so conscientious in his work that he cannot sometimes understand why the critics do not applaud all his efforts. Indeed, he tells you that he has no favorite rôles. There are rôles, however, which are outside his personality, such as *Julien*, which requires a peculiar type of Frenchman to do justice to it. In rôles where he feels himself, as it has been called, Caruso is almost unapproached. He certainly is not surpassed. As *Canio*, in "Pagliacci," he gives a performance that will never be effaced from the minds and ears of those who have seen and heard it. Here he reaches such a height in comedy and such a depth in tragedy that one feels that there must have been something in his own life to enable him to present the character with the gripping force that he does.

Finally there is another Caruso, that few know, and very few have yet realized. This Caruso is the evolution of a life time. In this phase he is philosopher and cynic. And that is why he has such a craze for caricatures, most of which have got what the French would call the *esprit malin*. They are more or less cynical. In his philosophy he is above all things worldly wise and possesses a wonderful power of insight into character, especially if he does you the honor to study you a bit.

Take him all in all, quite as remarkable as a man, as a personality, as he is as an artist and singer. In fact, unique. There have been great artists, great tenors, who sang wonderfully. Others, again, who perhaps sang not so well, but were wonderful artists, like Jean de Reszke. But none of them touched Caruso in his wonderful versatility or presented so many points of interest to the psychologist and the student of human nature.

Well, Caruso is now on the ocean with his American bride and will soon be reunited in Italy to his two fine sons whom he dearly loves and whom he has not seen for three years.

Jules Daiber, the manager, who was for some time, you know, with Cleofonte Campanini in Chicago, has great hopes for next season, when he will have a trio of stars of the first rank: Tetrizzini, Jadowker, the tenor, and Rosa Raisa. He is convinced that Tetrizzini will repeat her former triumphs when she appears again in concert. He also banks much on the tremendous popularity that Raisa won in this country and on the large number of friends that she has. He also has high hopes for Jadowker. You remember Jadowker's debut in "Faust" at the Metropolitan was not particularly successful, but after that he made good, and on the whole pleased the opera-goers.

With regard to Tetrizzini, I think that a great deal will depend upon the night of her debut here. If she makes good that night, she may prove a formidable rival to Galli-Curci. On the other hand, if she falls down that night, it will seriously affect her future prospects. Some are already trembling lest she bring her Italian secretary with her. Rumor says Baselli is now her husband.

A very remarkable performance was given last Sunday by H. R. Humphries, for many years conductor of the Banks' Glee Club and associated with the musical life of New York for over half a century. Indeed, Humphries is one of the pioneers. The remarkable performance to which I allude is that Humphries, who is now in his seventy-third year, sang Sir Arthur Sullivan's Anthem, "I will mention," in Trinity Church, in the church where he sang it as a tenor solo just fifty years ago, when he was engaged by the church in 1869 soon after his arrival in this country. I believe the experience is quite unique.

Humphries is an Englishman by birth. For years he was considered one of the best exponents of English ballads. His early training was made through the association with such great singers of the time as Sims, Reeves, Santley and others. During his activities one of his best friends and supporters was the late Bishop Potter. He has been conductor of the Banks' Glee Club since 1885, and

the concerts of this club, under his direction, have been leading features of the New York musical season. Recently he resigned, and now is going back to teaching, for which work he is eminently fitted by reason of his long experience as a conductor, teacher, and should be particularly able to help those who desire to excel in the rendition of ballads of the higher class. His ability to sing well even at his advanced age is good proof of the excellence of his method.

If there is an organization of benevolent character which deserves the support of musicians and those interested in music, it is the Salvation Army, in spite of the fact that some of the music the Salvation Army lassies made, especially in former years, was heart-rending. As the thousands of our boys have come back from over seas, they have told their friends, and indeed the public, through the press, that they had no words to express their gratitude to the Red Cross, Knights of Columbus, but when they came to speak of the Salvation Army, the tears came into the eyes of many, as they spoke of the devotion of the lassies, their courage, and how they succored the wounded right in the front line of battle, at times, when the shells were bursting about them. The last slogan put out by the Salvationists that "a man may be down but is never out" in its electrifying power to help and save is worth all the money they are asking us for.

With regard to the activities of the Y. M. C. A., our soldier boys are not enthusiastic. Indeed, many of them have indulged in drastic criticism. You may remember that some time ago, before criticism of the Y. M. C. A. appeared in the press, I alluded to some of the complaints that had come to me with regard to the Y. M. C. A. from musicians abroad. This provoked a good deal of angry comment. The trouble, it seems, was that the public and "our boys" regarded the Y. M. C. A. from one point of view, whereas the Y. M. C. A. was working on entirely different lines. The public and the doughboys considered that the Y. M. C. A. was a benevolent, altruistic body, that had things to give away, whereas, as a matter of fact, the Y. M. C. A. so far as its war-time activities were concerned was run on strictly business lines. Then the Y. M. C. A. is sectarian, another thing that was not understood, for it is not generally known that no Roman Catholic or Hebrew can be an officer or a member of any board or committee in the Y. M. C. A. The sects that dominate are the Methodists, Presbyterians and Baptists. In fact, John D. Rockefeller, Jr., and George W. Perkins are really responsible for the policies under which the Y. M. C. A. was run. Had the public at the start understood this, a great deal of bad feeling and misconception would have been avoided.

The matter was very exhaustively and ably treated in a recent editorial in the *New York American*. Referring to the elaborate defense of the Y. M. C. A. recently published by George W. Perkins, the editorial states that nobody doubts Mr. Perkins's sincerity nor his excellent intention to make the organization of real service to the soldiers over seas, but as the *American* says: "The Y. M. C. A. was put by very competent business men on a purely business basis. It was commercialized. The war work of the Y. M. C. A. was run, under Mr. Rockefeller and Mr. Perkins, just as the Standard Oil and the Steel Trust are managed. It is possible to make a charitable institution—a philanthropic institution—too much of a business institution. It is possible to have too much property and too little humanity. It is possible to have too much of an organization and too little actual beneficial achievement."

The matter has interest particularly because so many musicians gladly gave their services to the Y. M. C. A. There can be no question but what the Y. M. C. A. did a great deal of good. Its general purposes are worthy of public support. Its local work all over the country, before the war, has been most meritorious.

Charles L. Wagner, the distinguished manager of John McCormack, Galli-Curci and other notables, writes me with regard to what I wrote about his article in the *American Magazine*, in which article he explained that the prima donna temperament, supposed to be as near the impossible as possible, is more likely to be found among business men than among the prima donnas. I referred to Wagner's ability to write letters which caused exhibitions of hysteria and incipient insanity on the part of the recipients. I also said that Wagner was always willing to defend his position. In his letter to me Wagner writes that

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MEPHISTO'S MUSINGS

[Continued from page 7]

the mistake he made in some of his correspondence was that he depended on the clubs having a sense of humor. Some of them might die laughing at themselves, if they did. However, Wagner admits that he has a knack of writing what he himself calls a prima donna letter.

For instance, a critic on the Philadelphia Press last week objected to something Wagner had said to him. In his article the critic said: "Of course a critic could not know as much as a manager." And so Wagner wrote and told him: "Of course, he couldn't. If he did, he might be a manager." This will give you some idea of Wagner's power of irritation.

When a club out in Ohio thought they wanted McCormack, and thought his price was exorbitant, they added: "We did not know Mr. McCormack was the World's Greatest Singer." So Wagner replied: "That is why I wrote it to you."

Finally, says Wagner, he does not see why he should not stir up a club occasionally, so that they would say "Damn" oftener than Debussy.

Wagner, with all his peculiarities, and he has many, is strictly a man of his word, keeps to his contracts absolutely, has never been known to make a charge in the way of expense to any of his artists that was not justified, and has never been known to dismiss an audience, even when the full price was not forthcoming, according to contract. Finally, it can be said, with regard to John McCormack's concerts especially, that he has never raised prices. He has kept to the old rates, and that is perhaps one of the reasons why McCormack has such overflowing houses.

So Donaghey, the clown-critic of the Chicago Tribune, has broken loose again. Donaghey, you know, is the wild Irishman who was boosted into the position of musical critic from that of golf reporter, because he possessed two eminent qualifications for the job. He was deaf in one ear and knew nothing about music. He started in to immortalize himself by his attacks on such eminent artists as Muratore, and by referring to "Pagliacci" and "Cavalleria" as "the ham and eggs of opera." That illustrates his sense, and also the limit of his humor.

Donaghey does not like you. So Donaghey has publicly proclaimed his alliance with various of your competitors, reputable and disreputable, chiefly disreputable.

I would suggest, however, to the eminent gentlemen who conduct the Chicago Tribune, that a great paper—for the Tribune is a great paper—can afford to have a million dollar libel suit with the multi-millionaire who is responsible for the manufacture of the "flivver" in Detroit. It can also afford to be wrong occasionally with regard to public policies. None of us are perfect. But there is one thing, however eminent it may be and however large a circulation it may have, that it cannot afford, and that is, to be made ridiculous. And that is precisely what our friend Donaghey is doing for it whenever he writes.

The People's Music League is doing good work. And it is doing good work in not only educating the masses to appreciate good music, by giving the dwell-

ers on the lower East Side an opportunity to hear artists of the first rank at a moderate admission fee, but also by combining sociability with the good music. Thus it performs a noble function in bringing the young of both sexes together. The value of such social opportunities for acquaintance cannot be over-estimated.

The other night in the Washington Irving High School, at one of the concerts and social meetings held under the auspices of the League, Maud Powell, our most distinguished American violinist and the Grand Woman of American musical life for many years, came to play. Needless to say, she was received with the enthusiasm which hard-working young people always display when a really great artist comes before them. And, indeed, how different was their applause compared with the restrained expression of approval which characterizes so many audiences, whether at the opera house, or in places like Carnegie and Aeolian Halls. Few realize how much the cause of good music in this country has been aided by Mme. Powell. And how, especially in years gone by, when traveling was more difficult, hotels were poor, she stood the strain, never flinched, never disappointed her audience, was always good-natured, good-tempered, and always, indeed, gave them of her best.

Do you wonder that wherever she goes, wherever her name is put up, it means a crowded house of enthusiasts, who welcome one whom they have learned to love and regard as an old and tried friend?

Paderewski is having trouble. Recent cables from Warsaw announce that he has tendered his resignation as Premier of Poland because the Polish Diet refuse to keep the pledges made by him in Paris, that fighting by the Poles would cease and that they would not make an offensive, particularly on the Eastern Galician front. Meanwhile, sympathy with the Poles has received a very decided setback by the uprising of the Polish Jews in New York and all over the country, to protest against the pogroms which are being ruthlessly conducted in Poland, and in which thousands of their co-religionists, women and children, are being butchered under conditions too horrible to relate. The protest has been made by the representatives of the new Polish kingdom that these reports are unfounded, but at the great demonstration at Madison Square Garden former President Taft rose and stated that the evidence was convincing. And Mr. Taft's authority is not to be questioned.

A foreigner who made his acquaintance with music in America and the manner in which it is appreciated, by visiting some of the larger music houses on the West Side, in upper Broadway, came away with a low opinion not only of our music but of our standard of criticism. In this he was unjust. Some of the best music that is given to-day in New York City is given in the large movie houses on Broadway, in the district around Forty-second Street. It is reported that Otto H. Kahn, our musical Maecenas, was really responsible for the introduction of orchestras of superior quality, orchestras which give the best there is, into some of these larger movie houses, which orchestras have been found to attract such audiences that these houses are crowded all the time.

With regard to the uptown houses referred to, on Broadway, in the neighborhood of Ninety-sixth Street, one of them at least opened some time ago with a

great flourish of trumpets and undertook to give the public, with the movies, a symphony orchestra. We believe the house has changed hands several times since. At the present time, that house and another not far from it are distinguished by a small, blatant orchestra and a pianist who, when the orchestra is not playing, rattles along a confused melody of not merely jazz, but jag music, out of tune and out of time and so arouses thoughts of murder in the minds of the unfortunates who have to listen to it.

Surely the managers of these houses should realize that apart from any consideration as to whether the public is sufficiently music-loving to appreciate decent music, that while the movies are on the orchestra should be subdued, so that the mind can be concentrated on the pictures instead of being in a condition of excitement and exasperation. A beautiful and sentimental story, for instance, is not aided by a blatant brass band, nor are educational pictures of a very high order effective when a pianist is pounding away in a manner which would probably cause his assassination in a downtown East Side cabaret, where the people know what good music is.

The Methodists as a body have decided to help make musical history, and so at their Centenary Celebration to be held at Columbus, Ohio, in June and July next, they will present a fine musical program, the great feature of which is to be a trombone choir of 100 instruments, stated to be the first organization of its kind ever known to have been formed on so large a scale. The story goes that instruments that have been relegated to the musical graveyard for a century or more have been revived, new instruments have been made to order, and that the musicians have been drilled so that their music blends into one triumphant chorus.

Well, when those 100 trombonists let off the first blast, it will remind many of the blast which shook the Walls of Jericho in ancient history, but the Methodists have been forestalled by the Salvation Army, which started its last drive with a roll-call of drums, says

Your
MEPHISTO.

APPROVE MUNICIPAL MUSIC

Pennsylvania Lawmakers Authorize Concerts—Recognize Conservatories

HARRISBURG, PA., May 24.—The Pennsylvania House of Representatives last week passed finally the Senate Bill authorizing third class cities to make appropriations for band concerts under the auspices of city governments. It is reported that Governor Sproul regards the bill favorably.

A bill was passed by which graduates of schools of music, receiving the degree of Bachelor of Music may be granted professional certificates without further examination.

L. H. H.

Artists Earn \$10,000 for Masonic Hospital in New York Concert

A music festival on Saturday evening at Carnegie Hall for the benefit of the Masonic Hospital, in New York, drew an audience of capacity size to hear a varied and brilliant program, and raised, it is said \$10,000 for the hospital. The Metropolitan Opera orchestra, conducted by Adolf Rothmeyer, played Liszt's "Les Préludes," Tchaikovsky's "Marche Slav" and other numbers. Sophie Braslau, contralto, sang "Eile, Eile," by request; Marie Rappold sang the "Tosca" "Vissi d'arte" and Leon Rothier, basso, who replaced Georges Baklanoff, sang an Aria from "Robert le Diable" and the "Marseillaise." Florence Macbeth, coloratura soprano, sang David's "Charmant Oiseau." Moses Boguslawski, pianist, played the Liszt E flat concerto and Max Rosen, violinist, played the first movement of Lalo's "Symphonie Espagnole."

Braslau and Rosen Captivate Erie, Pa., in Joint Recital

ERIE, PA., May 22.—One of the finest attractions in the history of the Artists' Course Concert Series was the recent closing event of the present season, when Sophie Braslau, the charming Metropolitan contralto, and Max Rosen, the young violinist, appearing in joint recital, captivated a large and discriminating audience by their superbly brilliant artistry. The beauty and splendor of Miss Braslau's voice and winsome personality created much enthusiasm. No less demonstrative was the appreciation of Mr. Rosen's interpretative gifts, warmth of tone and musicianship revealed through the medium of a spontaneous, clean and dazzling technique.

E. M.

MEMPHIS CELEBRATES
TUNEFUL CENTENARY

A Recital a Day Shows Worth
City's Musicians—Eight Bands
Imported for Occasion

MEMPHIS, TENN., May 24.—To celebrate this city's centenary, the week has been devoted to appropriate ceremonies with music heading the list of attractions. The Centenary Committee devoted such a generous sum to the securing of suitable music that not only were regular Memphis bands heard, but eight of the finest in Arkansas, Mississippi and Louisiana were imported for the celebration. There was also a splendid naval band in the city at this time.

The Goodwyn Institute Auditorium has been the scene of a recital every morning this week. Conclusive evidence of the worth of the musical resources of Memphis has been given in these recitals.

The Renaissance Circle, made up of number of the city's leading musicians presented a program of much interest at the Majestic Theater on Tuesday morning. On Wednesday morning, at the Goodwin Institute, a concert was given by Walter Chapman, pianist; Edwin Farley, baritone; Joseph Cortese, violinist, and Angelo Cortese, harpist. The auditorium was crowded and the audience very enthusiastic.

The Philharmonic Orchestra, under the direction of William Saxby, was heard on Thursday morning. This orchestra composed of students. Thelma Wilson, a talented young pianist, assisted as soloist in the Mendelssohn Concerto, Op. 21, No. 1. Jennie Schwill was heard advantage in the aria "Che Gioia," Mattei.

The Beethoven Club gave the final recital of the Centennial Celebration on Friday morning. The program was most artistic and sustained the reputation of this splendid club, the oldest and largest in the South.

S. B. W.

Head of Paris War Choir Tells of Singers' Bravery Under Fire

Gustin Wright, organist of the American Trinity Church at Paris for the past two years, and organizer of the War Choir which has made Trinity famous for its music, arrived in New York May 22. Mr. Wright was organist of the church at Passy, a Paris suburb, for twenty years before taking over the task of organizing the music at Trinity. The War Choir was composed of Red Cross nurses, Y. W. C. A. and Y. M. C. A. workers, soldiers and seamen stationed in Paris, who volunteered to replace the boy choristers sent back to England after the aerial and long-distance bombardments began. Mr. Wright spoke the highest terms of the bravery of the singers under these trying conditions.



Frederick Gunster

New Britain, (Conn.) Herald,
May 15, 1919.

"He sang with that easy grace of the finished artist, with full, rich tones, that carried exceptionally well."

Hartford Daily Courant, May 15, 1919.

"Mr. Gunster was received with great enthusiasm by the audience, and he was considered one of the best singers that has appeared in this city in a long time."

He showed unusual quality and the range of his voice."

Mrs. Haensel & Jones, Aeolian Hall, N. Y.

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Mme. Sylva Refutes an Old Tradition



Mme. Marguerite Sylva, Her Husband, Major Bernard L. Smith, and Their Two Children, Sylva and Daphne, Before the Fireplace of the Living Room in Their Home

THE tradition that domesticity and art are unallied has long been proved fallacious by our prima donnas, and here a photograph of Mme. Marguerite Sylva further strengthens the denial. Symbolism abounds in the picture, the scene being the hearth in Mrs. Bernard L. Smith's home (this is the prima donna's real name), where may be seen trophies

of matrimony and art. The artist's proud husband is a Major in the U. S. Marine Corps. Formerly assistant to the Naval Attaché at the American Legation in Paris, Major Smith met and married Mme. Sylva in Paris while she was filling engagements at the Paris Grand Opera and the Opera Comique. When he was ordered to return to America the prima donna also gave up her singing in Paris,

and for the past three years has been heard here both in the Chicago Opera Productions concerts and in entertainment work for the soldiers. Although born in Belgium, Mme. Sylva won her greatest triumphs here, beginning her appearances when she was barely sixteen years old. The two children, evidently enjoying the shade of the rose bush, are Sylva and Daphne, their daughters.

PIETRO A. YON TAKES BRIDE

Organist Weds Miss Pessagno in St. Xavier's Church in New York

Pietro A. Yon, the distinguished Italian organist and composer, was married at noon on May 21 to Francesca A. Pessagno of New York. The wedding was at St. Francis Xavier's Church, New York, the Rev. J. B. Young, S.J., officiating. Two prominent musicians, friends of the groom, took charge of the musical part of the ceremony, Charles M. Courboin, the noted Belgian organist, coming especially to New York to preside at the organ, and J. C. Ungerer, organist of St. Patrick's Cathedral, New York, conducting the choral part of the service. Mr. Courboin played Bach's Massacaglia, Mr. Yon's Sonata Croatica and "Elan du Coeur." As the

processional played Ravello's "Christus Resurrexit" and for the recessional Mr. Yon's "Toccata."

During the short period while the marriage vows were pronounced, Mr. Courboin sustained the organ on a perfect fifth, a keen bit of musical comment, which was appreciated by the composer's musical friends who were present. The wedding was private, Mr. Yon's brother, S. Constantino Yon, the immediate family of the bride and a few intimate friends being the only attendants.

Florence Macbeth Sings with Chorus in Albany, N. Y.

ALBANY, N. Y., May 23.—Florence Macbeth, the assisting soloist at the final concert of the Mendelssohn Club last night in Chancellor's Hall, became a new favorite with Albany music patrons. In her first number, "Charmant Oiseau"

from David's "The Perle of Brazil," she won her audience completely and kept it enthusiastic and clamoring for encores with each of her offerings. "The Mad Scene" from Donizetti's "Lucia" showed her a capable singer of forceful operatic numbers and was an artistic triumph. Scotch melodies followed as encores. The club, directed by Dr. Frank Sill Rogers, opened with "In Flanders Field" in memoriam to the club members in service, in which Lowell D. Kenney sang the incidental solo. Howard Smith sang the tenor obbligato to the Finnish folksong, "Summer Evening," with the club, and a duet accompaniment was given to "Idylle Mongolienne," by George Yates Myers and Harry A. Russell, the club accompanists. The club shared honors with Miss Macbeth in the Bach-Gounod "Ave Maria." William G. Franke of Troy, flautist, played the obligatos for Miss Macbeth's arias. H.

COLUMBIA CHORUS TO GIVE SUMMER CONCERT SERIES

Students Will Take Part in "Messiah" and Other Works, under Prof. Hall's Direction

Music will be a bigger feature than ever of this year's summer session at Columbia University, which begins July 7 and continues to Aug. 15. A large chorus of summer students is to be formed and will meet on Mondays, Tuesdays and Thursdays at 8 p. m. in East Hall. It will be under the leadership of Prof. Walter Henry Hall and will prepare the choral music for two concerts to be given Aug. 11 and 13. All summer students are available for membership in the chorus.

A series of festival concerts by the chorus have been arranged. The first will be given in St. Paul's Chapel Aug. 11, when Handel's "Messiah" will be sung. The second, with an orchestral program, will take place in the university gymnasium. The third, with "The Dream of Mary," Horatio Parker, as the attraction, is scheduled for Aug. 13 in the gymnasium. Eminent soloists and a professional orchestra, it is announced, will be engaged for the concerts.

The open air concerts, which were attended last year by audiences numbering from 10,000 to 15,000, will be given this year on a more elaborate scale by the New York Military Band, Edwin Franko Goldman, conductor, as previously announced. These concerts are to be held on the University green every Monday, Wednesday and Friday from June 2 to Aug. 8.

Other courses in music include the teaching of school music by Ameta D. Buermeyer; demonstrations in the teaching of school music and the use of the talking machine by Miss Buermeyer and Edith M. Rhett; sight singing and melodic dictation, and the conducting of school music by William J. Kraft, associate in music, Teachers' College; voice culture, by R. Norman Jolliffe, instructor in music, Teachers' College; piano technique and interpretation by Jessie Katherine Macdonald; vocal training by Luigi Parisotti.

Still another course, under the German department, is styled "Richard Wagner, Artist and Thinker," in which the life-work of Wagner, and its relation to art and literature, is considered with discussion of the music-dramas. Knowledge of the German language is not required, it is announced.

New Albany (Ind.) Chorus In Concert

NEW ALBANY, IND., May 21.—Under the direction of Anton Embs, the New Albany Male Chorus gave its annual spring concert at the Kerrigan Theatre last evening. The club's offerings were Seiler's "Six Full Fathoms of Men," Ward's "Sleeptime," Stebbins' "Song of the Sea," Maley's "Lass o' Mine," Podbertsky's "When Love Lingers," Stewart's "Song of the Camp," Foote's "Bedouin Song," Saar's "Cradle Song," Cadman's "Thrush at Eve" and Schubert's "Omnipotence." The soloist was Esther Mets, soprano, of Louisville, who created a genuine furore by the beauty of her fresh young voice and her charming personality. She sang the "Addio" from "La Bohème," Handel's "Care Selve" and two groups of art songs, as well as the obbligato to the Schubert number with the club. Grace Hartley played the violin solo in the Saar number in a musicianly manner. The accompanists were Anton Embs and Otto Everbach. H. P.

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GIORNI AND HIS METHODS OF STUDY

Brilliant Young Italian Pianist Who Was Graduated as Professor at Age of Fifteen—"1000 Per Cent Above Perfect," Gives Helpful Suggestions—Points Out the Paramount Importance of Theory

By HARRIETTE BROWER

AURELIO GIORNI, Italian pianist, is just closing his third American season. Since coming to this country he has played several successful recitals in New York and has been acclaimed in various other cities. Everywhere his fine musical taste, excellent equipment and serious artistic aims have won him high regard as pianist and composer. On his last New York program he placed the MS. sonata for piano and cello which received excellent recognition.

This gifted young musician was recently seen at his hotel, where a delightful hour was spent discussing pianistic questions. Mr. Giorni has plenty of ideas on the subjects of playing and teaching, and can express them with charm and enthusiasm. We will let him speak for himself.

"I am not all Italian, though you might think so from my name," he began. My mother is American, my father part Italian and part German; in fact, he is a grandson of Thorwaldsen, the great sculptor. I was born in Perugia, Italy, and, of course, inherited a love for music, since everyone loves it in that land of song. My mother had a beautiful voice and was a pupil of Mme. Marchesi, also of Oscar Reif on the piano. My love for music was manifested early and I began to study the piano as a small child, with a pupil of Sgambati. When I was nine I became a student with Sgambati himself at Rome. For several years he taught me privately; later on I became a member of his piano class at the Royal Music School, the Academy of St. Cecilia, in Rome. From this institution Giorni was graduated full professor at fifteen, with the rating "1000 per cent above perfect," as I afterward learned.]

"Here I made thorough studies in theory, counterpoint and composition. The study of theory has been of the greatest benefit in aiding my progress on the piano. It seems to me this subject is not considered seriously enough by piano students. Studying music through the medium of the piano does not mean learning to put certain keys down, or being able to play this or that tune. It should include a knowledge of how those tunes are put together, how the harmonies are constructed. How is it possible to learn music in any other way? One may recite sounds and words in the Italian language, without knowing what they mean; but this process will not enable one to comprehend Dante's 'Divine Comedy.' Just so we should understand something of the material and construction of music before we can hope to play with real intelligence. This knowledge is, of course, absolutely necessary for one who wishes to make a career; it is also most desirable for anyone who wishes to study at all seriously. In my own case, the study of harmony proved a wonderful awakening. For while I always loved music with devotion, I now began to understand it, and it became illumined for me.

Sgambati on Fingering

"My studies with Sgambati were absorbing. He took much interest in me

understand the full value of this, but I saw and gave me much time. With the technical side he did not concern himself greatly, leaving me to work it out alone. And that is really what one must do in the end. What he was extremely particular about was fingering. He had his own peculiar ideas about the subject and would carefully write the fingering in my



Aurelio Giorni, the Italian Pianist

music. In those early years I did not understand the full value of this; but I saw it later. He was partial to certain editions, too; for Chopin he preferred Mi-

kuli to Klindworth, for the reason of fingering.

"In regard to the trill, he believed in beginning with the upper note in most cases. In this he agreed with his great master, Liszt. To obviate the undue prominence this gives the upper tone, he advised using triplets instead of quadruple rhythm. The fingering can be 1—3 for white keys or 2—3 when a black key occurs; at the close using the fourth finger in conjunction with the others. This aids smoothness. As a technician, Sgambati may not have been a good teacher, but as an authority on fingering there was none greater. And indeed fingering plays a very large part in piano technique; it is three-quarters of the battle. If I know the fingering of a passage, I must then really know the notes of that passage.

"After these years of study in Rome, I began to give concerts in my own country and over Europe, though I was but a young lad. My next step was to go to Berlin, to study composition with Humperdinck. I also received many helpful ideas in piano technique and playing from contact with Busoni, Gabrilowitsch, Lhevinne and in a few lessons with Da Motta.

"When one has reached a certain stage in development, so that the technical side is under control, then the thought turns more definitely to the interpretative side, in order to express what the composer had in mind. This we must do through sympathy and intuition, through close study of the text, through the conviction that the composer must have meant to embody such and such an idea. For music means far more than mere signs and dots on the page. The composer had a definite meaning, a picture, an emotion in mind; it is for the performer to grasp that meaning, as nearly as possible, and portray it. Some great pianist—was it von Bülow?—said it was necessary to first play correctly, then beautifully, then interestingly; showing that correctness was the first to acquire, yet to play interestingly was far more difficult. We can prove this any day. Mere correctness, though so necessary, is but the

skeleton, the dead body. To make it beautiful may only lend it the beauty of marble; it will be still cold and inanimate. To make it interesting, it must be made alive, by means of the spirit which shines from within.

Studying a New Composition

"You ask how I begin to study a new composition. Always slowly. I do not believe in fast practice, for one is so apt to overlook, or slide over little things. Even when the piece is learned and I am reviewing it for a concert, I always play slowly, and only once in awhile up to tempo. For if I know the work thoroughly, in slow tempo, I can play it fast. I make technical studies out of the difficult portions, but not to the exclusion of the easier parts. Sometimes one notices the hard parts go more smoothly than the simpler ones, because they get more practice. All parts must be thoroughly prepared—'160 per cent sure,' as Sgambati used to say. There are so many untoward things that happen to disturb a recital-giver, that he must be dead sure of what he is doing, to guard against unforeseen circumstances. For instance, once I was to give a concert in Rome, and the pedals of my piano became broken, just before I was to begin, through carelessness in moving. With boyish eagerness I was quite ready to go on and play, though Sgambati thought it would be impossible. I did play and got along as well as could have been expected. It proved my mettle perhaps better than anything else could have done.

On Memorizing

"As to memorizing. In my own case I have a remarkable memory; it is almost too good. I need only to play the piece a few times when I know it by heart. Having this gift, I have to study out ways to help pupils along this line. Of course one must take the composition to bits and learn it in sections, but in such a way that one section is sewed to the next, and then three or four portions are welded together. Thus the sense of large proportion and unity is preserved. Without this plan the sectional idea is apt to destroy a comprehensive idea of the whole. In keeping up repertoire of pieces already learned, I take one program and a concerto at a time, though it all depends on the need.

"My concert work and teaching were put aside for a time, for army service. I was stationed at Fort Hamilton, in the band directed by Rocco Resta. When Percy Grainger was transferred I took his place. Next season I shall resume my musical activities; part of the coming summer I hope to spend with my parents in Italy."

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Stephens Bids Vocal Teachers Sell Thoughts, Not Time

Eminent Instructor Explains Why Mere Busy-ness Is No Criterion of Competence—Declares the Usual Ten-Dollar Charge Is Fair

By PERCY RECTOR STEPHENS

ARE you selling thoughts or are you selling time? The permanent success of a vocal teacher depends entirely on the honesty, conscientiousness and sincerity with which he teaches each and every pupil. If the lure of money, which leads to the giving of from fifteen to twenty lessons a day, has swamped his real art, his popularity cannot last, no matter how great and seemingly eternal it may be, for the man not only gives a weak or even valueless product to the pupil, but he saps his own physical strength and mental vitality.

He's an excellent teacher—he's so busy. That is a comment heard on all sides, as frequently as though that were any criterion of competence. No, the old familiar saying, "It is not so much what you do as the way you do it," is just as sound philosophy now as ever.

I have been teaching for twenty years and feel that I have mastered the art of imparting knowledge about singing probably as fast as any vocal teacher of the same experience, but I cannot understand how a man can lay any claim to benefiting a pupil in a fifteen-minute lesson! Even half an hour is a short time. In many instances I find that I have to lengthen a lesson by at least ten, fifteen

or more minutes. And yet there are studios, I understand, where the pupils enter and leave the teaching room within fifteen minutes. It takes a minute or two to remove one's hat, coat or collar, surely two or three minutes to put oneself in the proper frame of mind and make a start, and a minute or two to resume those articles of clothing and make a hurried exit. That leaves a very limited amount of time in which to take a lesson. There is a rush to get into the room and a rush to get out, and everybody, the teacher, pupil, accompanist and even the doorman, is watching a clock. As a result there is tension and an atmosphere of unrest, of unreality, of superficiality, that is anything but constructive.

All this is wrong. You hurt your pupil vocally, mentally and last but by no means least, financially. The average price of a vocal lesson to-day is ten dollars, which I do not think is excessive, considering that a vocal teacher, like a doctor with his patients, has many students who are not able to pay much, if anything at all. The unremunerative students are in the class of those who have large voices but diminutive pocket-books, and who deserve to be taught and encouraged not only for their own sakes, but for the benefit and uplift of music and art generally. Granting, then, that ten dollars is a fair price for those who can afford to pay it, and who are thereby

helping fellow artists of smaller means, there is all the more reason why the man who is paying the money should get an adequate return. A merchant must take care to give a round ten dollars' worth of merchandise to his purchaser, and a teacher should be all the more zealous, as it is left to his integrity to prove the value of the most intangible of arts—imparting vocal knowledge.

The average vocal teacher in making a business of his profession seems to have grasped the wrong idea of making his art practical. Many studios are run in a remarkably businesslike manner. The books, both time and financial, are models of routine and thoroughness, but what about the artistic end of the routine? Why not make that the businesslike branch of the music studio?

Give fewer lessons, but give better ones! Steady the pupil mentally and physically, as well as yourself, by giving the individual more time. Sell instructive and constructive thoughts, real honest vocal lessons, and be a help to the pupil and the community alike, instead of merely selling time and reaping nothing but a bank account.

Ottawa Choral Society Makes Début in "Elijah"

OTTAWA, CAN., May 14.—The Ottawa Select Choir presented "Elijah" as its first offering, under the direction of Dr. Herbert Sanders, F.R.C.O., in Dominion Methodist Church. The principals were Mrs. Corbeil, soprano; Mrs. E. Sanders, contralto; Merlin Davies, tenor, of Montreal, and Marley Sherris, baritone, of Toronto. The chorus showed signs of careful preparation and did remarkably well for a first performance. The principals also received unstinted approval from the large audience. J. W. Bearder was at the organ and Helen Langdon played a cello obbligato for Mr. Sherris's fine interpretation of "It Is Enough." The organization will be called on to do much for oratorio if the work so auspiciously begun is kept up. A. T.

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FINDS 'CELLO WINNING IN POPULARITY AS A CONCERT INSTRUMENT



Vladimir Dubinsky, 'Cellist

The 'cello, apparently, is gaining in popularity as a concert instrument, if one may judge from the activities during the past season of Vladimir Dubinsky, the Russian 'cellist, who will be remembered as the assisting artist during the 1918 tour of Mme. Schumann-Heink. This season Mr. Dubinsky was on tour with the Russian Symphony Orchestra, playing in Madison, Wis.; St. Paul, Minn.; Sandusky, O., and Cedar Rapids, Ia. He had recital engagements in Philadelphia, Harrisburg, Pa.; Utica, N. Y.; Syracuse, N. Y.; Buffalo; Trenton, N. J.; Elizabeth, N. J.; in Long Island cities and, of course, in New York. Mr. Dubinsky has participated in many chamber music concerts, and his record for the season discloses an unbroken list of successes.

At present he is preparing programs made up exclusively of Russian music, for which there is a demand on the part of music clubs. He will spend the summer with Mrs. Dubinsky at Belmar, N. J.

ARTISTS AID BRESHKOVSKY

Vera Janacopulos and Robert Schmitz
Appear for Russian Revolutionist

A benefit concert was given at the Ritz-Carlton Hotel, New York, on Friday afternoon, May 23, for the Catharine Breshkovsky Relief Fund, at which the assisting artists were Vera Janacopulos, soprano, and E. Robert Schmitz, pianist. Miss Janacopulos deepened the excellent impression of her musical taste and the charm of her art in conveying atmosphere after the manner of the Parisian tradition, in her singing of a group of old French songs. A group of Brahms, Schubert and Schumann lieder sung in French followed Mr. Schmitz's playing of the Bach-Liszt Fantasie and Fugue in G Minor, which was effectively done.

Mme. Breshkovsky's letter of encouragement and of cordial thanks to the artists for their help was read, in lieu of the announced address. Afterwards, Miss Janacopulos sang very charmingly Moussorgsky's "Le Hanne-ton" and "La Prière du Soir," which have pleased her audiences at recital as has "Le chef d'Armée." Mr. Schmitz showed his skill in interpreting the modern French composer by his playing of Chabrier's

"Bourrée Fantasque," the Debussy "Cathédral Engloutie," and the "L'Isle Joyeuse." The program closed with Debussy's "Le temps a laissé son manteau," and "Mandoline," in which the two artists joined forces. Both were applauded with enthusiasm throughout. Marguerite Challet was at the piano for Miss Janacopulos. C. P.

CARUSO HEADS SUMMER EXODUS

Many Artists Leave for Playgrounds
Here and in Europe

With the passing of war conditions, the old-time exodus of the artist to Europe begins again, though not, for a while at least, in the great numbers of other days. Caruso returns to his native Italy for the first time in three years, and rather reluctantly, as he stated before leaving on the Giuseppe Verdi, May 24. According to the famous tenor, he would prefer to spend the first entire summer of his married life in his wife's country; but business calls. He goes in August to Mexico City to sing and returns to the Metropolitan in November.

Giuseppe de Luca returned on the same steamer to fulfill the sad mission of taking his wife's body to Italy for burial. Mme. Olympia de Luca died here some months ago. Sailing on the Celtic on the same date, to sing at Covent Garden, England, was Giovanni Martinelli, Metropolitan tenor; José Mardones, the basso, has already gone back to Spain, for which country Pablo Casals, the 'cellist, also sailed recently. Both artists return next autumn.

But Europe does not claim all the musicians. Marie Rappold, soprano, goes to her farm in Sullivan County, N. Y.; Anna Case to Mamaroneck, N. Y., where she has leased the Brevoort estate. Miss Case will give her annual Ocean Grove recital on July 5. Rafaelo Diaz, the Metropolitan tenor, leaves for the Jersey coast; Toscha Seidel, violinist, for Lake George, while Thelma Given, the girl violinist and Auer pupil, has gone to Flagstaff, Ariz.

Bonnet Plays at Début of New Choral Society in Omaha

OMAHA, NEB., May 21.—Joseph Bonnet, the noted French organist, was heard in recital at St. Cecilia's Cathedral on Sunday evening. The new cathedral organ, the gift of Frank Burkley, is a magnificent instrument, and Mr. Bonnet gave upon it a demonstration of organ playing of superlative beauty. The program was historical in character, opening most interestingly with three compositions by pre-Bach composers and continuing through classic and modern gems, including three of his own compositions. Mr. Bonnet's playing will long be remembered by the many who were so fortunate as to hear him. The occasion also marked the début of a new choral organization—the Catholic Choral Society, J. H. Simms conductor. It is to the great credit of Mr. Simms that the three religious numbers contributed by the society were sung with excellent musical effect and finish. Solo parts were taken with much success by Bertha Coffey Ashmann and Harry Burkley. Winifred Traynor, until recently organist of the Cathedral, played excellent accompaniments for the choir. Reginald Mills Sibley, late of Washington, has arrived, to assume the position of organist of St. Cecilia's Cathedral. E. L. W.

Ruth Barrett, organist of the Christian Science Church of Albany, N. Y., has resigned and will become organist of the Fourth Christian Science Church of New York City. Anna Barrett, soprano soloist, also resigned.

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Effa Ellis Perfield Describes Her System



Photo by Alfred Dyer Hohen



No. 1, Effa Ellis Perfield, Founder of the Perfield System of Music Pedagogy; No. 2, A Representative Class of Perfieldians; No. 3, An Example of the System's Results. The Perfield Pupil Who Composed This Played Many of Her Original Compositions for Leo Ornstein When He Was in California, and Mr. Ornstein Is Said to Have Been Much Interested in Her Work.

AS the founder of a system of music pedagogy which exerts a nationwide influence, Effa Ellis Perfield is peculiarly fitted to speak on the importance and significance of the very idea of system.

"The word itself," Mrs. Perfield holds, "conveys an impression of strength. That is natural enough, for there is no strong thing encountered in human life that doesn't have some sort of system about it, and consequently the prestige of orderliness attaches to the mere name of system." The plan of the universe is a system. The wonderfulness and individuality of each of the planets springs from their occupying their particular places so as to function as a part of the whole of that system. So each human being is part of a system, too, and it is only when he has taken his proper place in the group that he becomes free, spontaneous and joyous. So long as he is out of harmony with the group he is not individualized, for he is so much too close to certain other component members of the whole that he clashes with them. When the just and perfect relationship has been set up between the individual and the whole, the individual moves with the system of which he is a part; nothing can be added to him or taken from him without disturbing the balance that has been established. No one outdistances him in the race of life and no one catches up with him. He is free to express himself without stress or strain, because he is at last unimpeded by jarring contacts with others.

"And in lesser things, in the concrete arrangements of civilized existence, we see system playing a part of equal importance. Railroads have system. One train does not run into another or interfere with another, because in moving with the whole it has become individualized and is free to pursue its own course. Governments have system—obviously! And when one government or one part of a government clashes with another, it is because force has been exerted in placing

them in the system, instead of nature having been allowed to make them grow into their full stature and usefulness, freely and spontaneously. Evolution may, as some scientists contend, be in analysis a series of revolutions so small and so constantly repeated that they look like one long, slow, steady movement. So you may say, if you want to, that any one of the component members of a system really attains its place by a series of leaps and bounds, little spurts of force. But that does not change the fact that it must grow into its place, must attain it by a series of little leaps, not by any one or two big, straining efforts. The universal application of this law is demonstrated in the presence of system everywhere in life, for in every line of activity the individual may attain his greatest freedom, his sphere of widest usefulness, only by growing into it. Indeed nothing can exist without system, but there are all shades of good and bad in system as in all else in life. The worth of any one system, I believe, is directly dependent on the degree of freedom combined with harmony that has been won by the individuals making it up.

"Good system is thus not only a noble but an essential thing; but like so many others, this term 'system' has come to convey an unpleasant impression to many persons because they forget to distinguish between kinds of system. They forget that those systems which are productive of strain and unhappiness in the component members are bound to beat themselves to pieces on the rocks of discord, like the jerry-built vessels they are.

"This whole question of right and wrong system becomes particularly crucial in connection with educational matters, where the temptation toward the stressful in system is so great. The bad after-effects on the child seem so distant; the educator is apt to forget them entirely in the desire for his own present peace and comfort. It seems to me important to draw people's attention to the distinction I have pointed out, because I have come to use the word 'system' in application to my music pedagogy, and despite the immense value and necessity

of system, it is still all too open to misunderstanding.

"Thus the emphasis in my system, from the very first, is placed on the child, not on the educator. By growing freely and spontaneously in musical expression, the child comes to take his place in the harmonious whole of the world's musical thought. The child must, above all, move with freedom and express characteristically. Only then can he appreciate the music of others. Only then will the educator's work have begun to bear fruit. It is a long, slow process, and the teacher must not only reconcile herself to that fact, but must base all her efforts on it.

An Agricultural Illustration

"I was born and raised in Iowa where corn is one of the staple products; and I was therefore bound, as a child, to test out that old saying that corn matures so quickly that you can see it grow. I have never leaned on authority; so I used to go to the corn-fields and watch and watch, but all in vain. I really couldn't see the corn grow—but it grew none the less surely for that! Normal, natural, the process was too slow for a human eye to note. Sometimes I think many pedagogues could learn a lesson from the corn. It should preach to them a sermon on harmonious system. When the corn develops freely from within, all goes well, but if force is applied from without, as, for instance, in the form of frost or wind, the corn is broken down.

"Similarly, if a student is allowed to grow from within and the channels of self-expression are kept free and open, harmonious development will result. On the other hand, if the teacher uses force in the form of rule-of-thumb drills and the presentation of ready-made, text-book lines of reasoning, the student breaks down; he is 'a nervous wreck.' Only when his individuality is completely established as an evolution from within can he express himself in a manner that is harmonious with the self-expression of others.

"The old, orthodox pedagogy called its forceful distorting methods of procedure 'system,' but they were not perfected systems. It is to the newer, scientific pedagogy that we must look if we would

see what system can be, can mean, and can accomplish, when it is perfected. To force, this new pedagogy opposes principle. The orthodox pedagogy assigns a lesson in a text-book; the pupil reads the reasoning therein set forth and memorizes it so that he is able to pass an examination on it. Alas! he is only forcing himself to get another's view-point. At most, his individuality is free to exercise itself only in copying the individuality of someone else. His education touches only the mental, rational side of his nature. Pushed to the limit, this method of forcing, of over-stimulation, causes collapse. The pupil finds himself 'forgetting'; the discovery worries him; the memory which he had thought tamed into docility fails him. His last resort is 'concentration,' the epitome of mental forcing. If he only knew—or if his teacher only knew—that a vision once really beheld is never erased from the mind! In his ignorance he chokes up the channels of self-expression with this forcing method; the ideas that are in him can't get out, and so he is tortured by 'forgetting.'

Dangers of Pedagogic Revolution

"The pedagogue who turns against orthodoxy must be careful, however, not to swing from drills and facts to the opposite and equally vicious extreme of cultivating feeling without reasoning. This cult of mere feeling represents a dangerous tendency in pedagogic theory. The true pedagogic formula, it seems to me, is threefold: feeling, reasoning, self-expression. We mustn't condemn reasoning just because, when made not only the backbone but the entire skeletal structure of a pedagogic system, it is conspicuously harmful in effects; for when the old-fashioned teacher thought and claimed he was developing the reasoning power of his pupils, he was really, as a rule, only putting them through the paces of a monkey-like imitation. We must make sure that the pupil is not just reproducing the teacher's mental gestures. Perhaps the most important single element in bringing about this desirable result is to allow him perfect freedom to correct himself.

"For when we learn to consider expression as a right of the individual, we will no longer criticize sharply and adversely an expression that differs from our own. On the contrary, we will welcome its different character as a stimulation to an expression uniquely ours. The individual whose expression comes from a genuine inner impulse will always arrive at a sound conclusion if he is not impeded by clashes with outside force that close the channels of self-expression."

DOROTHY J. TEALL.

HEAR PHILADELPHIA CLUB

Artist Trio Assist Fortnightly Chorus in Annual Concert

PHILADELPHIA, May 16.—The Fortnightly Club of male singers concluded its successful season on May 10 with the usual invitation concert at the Academy of Music. Now that the war is over the club has its complete quota of members and the voices seemed unusually fresh and well balanced. Henry Gordon Thunder, who conducted, has developed the organization to a fine point of choral perfection and the part singing and choruses were delivered with genuine artistry.

The soloists, who all made a good impression, were Dicey Howell, an admirable soprano from New York; Walter Pontius, tenor, and J. Helfenstein Mason, basso. Clarence K. Bawden, as usual, acted as accompanist, and, as usual, very capably. W. R. M.

Mary Garden Sued by Lucille for Bill That Singer Thought Too High

A suit has been instituted by Lucille, Ltd., against Mary Garden, for costumes bought last October to the amount of \$2,758. Miss Garden's attorney issued a statement last week explaining that his client had left the matter in his hands to settle when she sailed for France late in April. Miss Garden had contested the bill as exorbitant, and the modiste's establishment has been unable to come to an agreement with her on the subject.

JAMAICA, N. Y.—A. Claire Lampman, contralto, was soloist at the annual spring concert given by the Queens Borough Musical Society, on May 21, at the home of Mrs. Charles Belden. Mrs. Walter W. Debevoise was the accompanist. The program consisted of French and English songs.

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The Duo-Art will—in years to come—not only be a pleasure-bringer to millions, but will in the end bear a most beautiful influence upon the artistic musical education of the world.

Very truly yours,

Rudolph Ganz

Most Wonderful of All Pianos THE DUO-ART PIANOLA

TO own a piano of the world's most distinguished make—a piano whose beauty of tone will arouse the enthusiasm of every musician who plays upon it:—

To own a piano upon which you and every member of your household, musically trained and otherwise, can play practically every composition ever written, with faultless execution and genuinely artistic feeling:—

To own a piano, which, at your bidding will repeat for you the actual performances of practically all the world's leading pianists reproducing their touch, their tone, their pedaling, their very personalities:—

This is what is vouchsafed to every fortunate music-lover who comes into possession of the Duo-Art Pianola.

What the Duo-Art Is

The Duo-Art is a development of the world's

greatest player-piano—the Pianola.

It is the player-piano improved and broadened to immensely wider usefulness. All that has made the player-piano popular—the wonderful privilege it extended untrained music lovers to express their own emotions in music, is likewise offered by the Duo-Art Pianola.

But in addition the Duo-Art offers another and a truly priceless privilege—the privilege of hearing at will, in one's own home, the playing of the world's great masters of playing—of listening to the immortal performances of music's own immortals.

Corroboration By the Great Pianists

By means of specially made music-rolls the Duo-Art Pianola will repeat performances that have been played upon it. It will repeat these performances with absolute fidelity in every element of finished pianism.

This statement, astounding as it is, has been corroborated beyond the possibility of question or skepticism by the published evidence of the great pianists themselves, whose performances the Duo-Art reproduces.

The letter from Rudolph Ganz, printed above, is but one of many that have been written and published. Paderewski, Hofmann, Gabilowitsch, Bauer, Grainger, Novaes and scores of other famous artists have written and testified to the faithfulness of the Duo-Art's reproduction of their playing.

The Duo-Art In the Home

In his letter Ganz says, "The Duo-Art will—in years to come—not only be a pleasure-bringer to millions, but will in the end bear a most beautiful influence upon the artistic musical education of the world."

Ganz is one of music's notables—a great pianist, a great teacher.

His views on matters musical are authoritative. This statement about the future is interesting and important. More interesting and important, however, is the effect of the Duo-Art in the individual home, now.

Music—good music—is the most elevating, inspiring and pleasure-giving of all the arts. Its presence in the home is a genuine blessing. The opportunity to hear good playing is the greatest advantage that can be extended to music students, young or old.

This advantage and this pleasure-giving capacity the Duo-Art offers and possesses in a measure never hitherto even approached in any other musical instrument.

Artists who have recorded for the Duo-Art.

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George Copeland
Alfred Cortot
Augusta Cottlow
Oliver Denton
Hans Ebell
Carl Friedberg
Arthur Friedheim
Ossip Gabilowitsch

Rudolph Ganz
Heinrich Gebhard
Aurelio Giorni
Leopold Godowsky
Catherine Goodson
Percy Grainger
Enrique Granados
Mark Hambourg
Harold Henry
Josef Hofmann
Edwin Hughes
Ernest Hutcheson
Alberto Jonas
Alexander Lambert
Ethel Leginska
Tina Lerner

Paquita Madriguera
Guiomar Novaes
Ignace Jan Paderewski
John Powell
Serge Prokofieff
Rosita Renard
Rudolph Reuter
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A Great Step in Advance—A Ministry of Fine Arts, Advocated and Unanimously Endorsed at Convention of Federation of Art in New York

WHEN Enrico Caruso, acknowledged to be the greatest operatic singer of our time, joined the Musical Alliance of the United States, he stated that his principal interest in the Alliance was in that particular feature of its propaganda and aims, the establishment of a Ministry of Fine Arts in this country, with representation in the Cabinet. In this, Signor Caruso is supported by the majority sentiment of a large number of musicians, composers, painters, sculptors, engravers, architects, dramatists, managers—in fact, by the majority of the broad-minded element engaged in music, drama, the arts, who realize that the time has come when we should no longer lag behind Europe, where all the countries that pretend to anything like culture have long had such governmental recognition and support of the influences that make for culture and refinement.

It should be, therefore, cause for rejoicing, and indeed for encouragement, that at the great convention of the Federation of Art, recently held in this city at the Metropolitan Museum, the eloquent plea for the establishment in the Government of a Ministry of Art, made by Joseph Pennell, the distinguished artist etcher, a man of international renown, was received with enthusiasm and the project unanimously endorsed.

Mr. Pennell's masterly, and indeed unanswerable plea, was sustained by Bush-Brown, the noted sculptor of Washington, and President of the Arts Club of that city, who, it may be remembered, warmly endorsed the plea for a Ministry of Fine Arts made by the Editor of MUSICAL AMERICA and President of the Musical Alliance at the time he was the guest of the club, which pledged itself, through Mr. Bush-Brown, to support the project to the extent of its power and ability.

Garrit A. Beneker, the noted artist, and others, spoke at the convention on the same line and warmly endorsed the project.

The matter was then referred to the Committee on Resolutions, where, after a hot discussion, the opinion seemed to prevail that while the project was eminently worthy of support, this was scarcely an opportune time to bring it into prominence for action.

Here we have a progressive spirit and also the spirit of conservatism and reaction which is ever present when such matters are under discussion. But what time could be more appropriate than the present, for the bringing into the arena of practical issues, of practical politics so important a matter as the recognition of the cultural and spiritual things in our life? If we are to have "reconstruction," if that reconstruction is to mean that we henceforth are to move on higher planes of progress and general usefulness, shall this reconstruction apply only to the material things, or shall we also include music, drama, the arts, science? If we concern ourselves solely with the

material, do we not, in so doing, endorse and make good the charge that is continually made against us by the older nations, that we are, after all, concerned only with material comforts and that we have no use for those things that belong to culture and the higher life?

And in this connection it may not be amiss to record the fact that an effort is being made in Washington, through a bill that has been introduced into Congress, to enlarge and improve the educational forces in this country. For this purpose a billion dollars are to be appropriated. How many know that the Department of Education in Washington is but an appendix of the Department of the Interior, and that the worthy, able, and conscientious Commissioner of Education, the Hon. Philander P. Claxton, has only an advisory power—that is to say, he can suggest, he can advise, but he can not issue anything in the way of a command. His powers are so limited that they virtually amount to little, if anything, when it comes to dealing with a recalcitrant school board in a country town.

However, a great step in advance has been taken. When so important an organization as the Federation of Art, in its annual convention, comes out with a unanimous outburst of approval, when the question of the establishment of a Ministry of Fine Arts is directly put to it, it means that this question has now definitely come into the arena of public discussion, and from this out it never can go back, to be relegated to the things that are all very well but can be deferred to the indefinite future.

And here let me say that I have authority for announcing that so eminent, so prominent and distinguished a man as Mr. Otto H. Kahn recently said that he would gladly do what he could to aid in the campaign for the national recognition and encouragement of art. Mr. Kahn is a very conservative man and does not readily lend his name or his support to anything that he does not think of value, and even then he moves only when he considers the time opportune for action.

It should be particularly gratifying to the members of the Musical Alliance, that its members and its President have been enabled to bring this important feature of its aims into prominence within so brief a period since the Alliance was started.

Let me add that Mr. Pennell writes me that the proposal of a Ministry of Fine Arts has been endorsed by the College Art Association.

John C. Freund

President The Musical Alliance of the United States.

Wishes Continued Success

Enclosed find money order for one dollar in payment of renewal of my subscription for membership in the Alliance. Wishing you continued success in the future.
CARL S. MALMSTROM.
Center City, Minn., May 15, 1919.

Has Already Accomplished Great Things

Enclosed find check for one dollar for my subscription to the Musical Alliance for the ensuing year. The Alliance has already accomplished great things and we all hope to see its successes increased year by year until all its aims are realized.
R. E. BAUMHEIER.
Sioux Falls, S. D., May 12, 1919.

Expresses Gratification

I am enclosing check for one dollar as my dues in the Musical Alliance. I am much gratified at the achievements of this promising young organization. Its present platform and its program of future activities are admirable. With my hearty good wishes,
PAUL E. BECK,
State Supervisor of Music.
Harrisburg, Pa., May 15, 1919.

Interested Heart and Soul

As one of the oldest subscribers to Mr. Freund's periodicals, and a musician, I enclose a dollar for my long-neglected subscription to the Musical Alliance, a work I am interested in heart and soul. Best wishes for its success. I started here in the Far West a campaign for music, real music, and a crusade against wrong teaching. Let me tell you that Mr. Freund's

ideas have been carried out even in this remote spot of the earth.

I just want you to know that out here in the desert is a tiny spot working for the ideals Mr. Freund has fought so hard and is still fighting for.

LILLIE SANG-COLLINS,
Head of the Music Department
of Gooding M. E. College.
Gooding, Idaho, May 12, 1919.

I read with interest your editorial of May 3. We shall have to fight German propaganda through certain musical influences and papers suddenly resurrected—I think.

Has Accomplished Definite Results

I enclose check herewith for renewal of my subscription to the Musical Alliance. At the same time, I wish to congratulate the Alliance upon its very definite accomplishments to date, and its certain usefulness in the future. It deserves the hearty support of every musician and music lover in these United States.
J. C. WILCOX.
Denver, Col., May 9, 1919.

Doing Wonderful Work

Am herewith enclosing money order for one dollar to renew my subscription for the ensuing year, and must say that the Musical Alliance is doing wonderful work and wish you continued success.
HENRIETTA MAGNUS.
New York, May 12, 1919.

Success to All the Plans

Enclosed please find one dollar, for renewal of membership in the Musical Alliance. Success to all your plans!
DONNA RIBLETTE FLAATEN.
Duluth, Minn., April 18, 1919.

More Friends from Memphis

Am inclosing check for three dollars, covering membership in the Alliance for Miss Susie De Shazo, concert pianist and teacher, Memphis, Tenn.; Mr. Paul Stalls, concert organist and teacher of piano and organ, Memphis, Tenn.; Mr. Walter Chapman, pianist, Memphis, Tenn.

There are a number of others who have expressed a desire to join this splendid organization, but I have not yet seen them about membership.

SUSAN B. WALKER.
Memphis, Tenn., May 12, 1919.

Doing a Most Wonderful Work

Enclosed please find check for annual

dues for the Musical Alliance, which I am most happy to send.

The Alliance is doing a most wonderful work, and no small credit is due to you for giving it so much space in advertising, thereby keeping it constantly before the public. Then, too, the wonderful personal work Mr. Freund is doing means so much to the cause.

With hearty appreciation of your interest in our work,
LAURA B. STALEY,
Supervisor of Music.
Ardmore, Pa., May 5, 1919.

MELROSE, MASS.—Arthur B. Keene has just been re-elected conductor of the Amphion Club chorus of sixty men's voices.

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MINNEAPOLIS FORCES DELIGHT KANSAS CITY

Hear Oberhoffer Orchestra in Fine Concerts—Four Soloists Assist

KANSAS CITY, Mo., May 19.—The Minneapolis Symphony Orchestra, with four soloists gave a delightful concert in Convention Hall last Sunday afternoon. The orchestra was brought to Kansas City by Charles W. Horner, and was heard by thousands. Mr. Oberhoffer and his men were in fine form, and while the program was strictly popular, it included several choice numbers. The number that was specially interesting to the Kansas City audience was "The Song of Chibiabos" by Carl Busch, conducted by the composer. The soloists were highly pleasing, including Emma Noe, soprano; Harriet McConnell, contralto; Findlay Campbell, baritone, and Albert Linquest, tenor, who captivated the audience. All the singers had to respond to encores as did the orchestra on one occasion. Mr. Oberhoffer is a favorite in Kansas City and is always welcomed by hosts of friends.

Mr. Horner believes that "pop" concerts are necessary to the musical life of a community, and through his efforts the Kansas City public has been the recipient of many splendid concerts at popular prices. Indeed, Mr. Horner has been the patron-saint of music for Kansas City in the past three years. Under his management, two years ago a May Festival, with the Minneapolis Orchestra and assisting artists of such fame as Alice Neilson, Paul Althouse and Arthur Middleton, was given. The concerts were given at such low prices that Mr. Horner met with a personal loss that went up into four figures. The following Christmas season, Mr. Horner gave as a gift to the city a free performance of "The Messiah." The oratorio was sung by a chorus of 500 with orchestra accompaniment and excellent soloists.

Charles Aiken has moved to Kansas City to assume his duties as director of the voice department of the Country Day School. Mr. Aiken was tenor soloist in St. Mark's Church, Philadelphia, for ten years. He is a pupil of Nicholas Douty, the famous Bach soloist.

Powell Weaver, organist, gave an interesting recital last Thursday night at the Grand Avenue Temple. This is Mr. Weaver's first appearance as concert artist since his service in the army as a motor machinist. Mr. Weaver was the most frequently heard of Kansas City organists until he left last autumn, and a large audience gave him a hearty welcome home Thursday night. His program was choice and charmingly arranged. Mrs. George Cowden, a popular soprano, gave Mr. Weaver fine assistance.

Mrs. Annabel-Valentine Quigley, soprano, has been spending the winter in New York studying with Mme. Mott. She will remain indefinitely and is now soloist in the tenth Christian Science Church. S. E. B.

ORCHESTRA SEASON UNDER YSAYE BRILLIANT SUCCESS

So Says Cincinnati Orchestra Association President in Annual Report—Has Spread Influence in South

CINCINNATI, May 20.—Summing up the work of the Cincinnati Symphony Orchestra in the first season under the conductorship of Ysaye, Mrs. Charles P. Taft, President of the Cincinnati Symphony Association, in her annual report, termed it a brilliant success. Mrs. Taft, in this report, which was presented at the annual meeting of the Association on May 19, also pointed out how, during the past season the orchestra had extended its influence through the South.

In her address, she said: "Since our meeting a year ago our Association has suffered an irreparable loss in the death of Mr. Chatfield. For five years chairman of the Executive Board, and during the entire existence of the Orchestra one of the most helpful and enthusiastic supporters. His place cannot be adequately filled.

"The season opened under difficult circumstances with our country still at war and influenza epidemic. The former tied up railroad travel in the east, causing us to cancel important engagements there. The latter harassed us in many ways during the season, forcing us at the beginning to abandon our auction

sale and postpone our first concert for four weeks, and further interfering during the entire year with our programs, dates and audiences.

"In spite of these complications we made tours (in addition to our usual outside engagements) extending as far north as Toronto and as far south as New Orleans. They were a brilliant success artistically. A financial success was impossible on account of excessive railroad rates. We played to crowded and enthusiastic houses in cities where we had never appeared before, Toronto, in the north, Chattanooga, Atlanta, Nashville and New Orleans in the south. It had long been our wish to go into the South, which, geographically at least, would seem to belong to us, but had been discouraged by reports of the indifference of the people for symphonic music. The triumph of this tour contradicted that idea and resulted in a demand for reappearances next year in every city where we played. A very gratifying feature of the southern tour was the fact that the business men attended our concerts in large and enthusiastic numbers. It was their general verdict that no amount of advertising could ever have so far advanced the reputation of Cincinnati as these concerts. On this trip alone we played before eighteen thousand persons. There is the same story of success wherever we have appeared.

"Of the season at home too much cannot be said of the delightful concerts under the leadership of Mr. Ysaye, who has introduced us to much that was new in music and has so transmuted the old as to make it appear new by his interpretation.

"In addition to the regular symphony and popular series, two concerts were given which will never be forgotten by those fortunate enough to have heard them. I refer to the exquisite recital by Mr. Ysaye so skillfully and delightfully accompanied by the orchestra; and the wonderful concert given in memory of our fallen heroes of the war. The combination of our orchestra, the May Festival choir, and soloists perfect for the occasion led by Mr. Ysaye in a spirit of reverence and exaltation, produced an effect indescribably lovely and touching. Thanks to him Cincinnati has offered the most poetic and beautiful memorial to our dead given in the country.

"It is a source of gratification that of the twelve men of the orchestra who went into the service only one lost his life.

"Early in the season, Kline Roberts, who had been with us for five years, resigned from the business management of the orchestra to enter the service of the country. A. F. Thiele, who has accomplished so much for music in Dayton, Ohio, has taken his place.

"The prospects for next season are most encouraging. It has been our effort to extend our appearances into new districts, especially into the South, and this has been accomplished; during the coming season our southern tour will cover even more territory.

"With prospects for outside engagements so promising we rely confidently on the continued and increased support of our people at home."

New Grainger Works to Be Heard at Columbia University Concert

At the concert on June 6 to be given by Edwin Franko Goldman and the New York Military Band on the green at Columbia University, New York, Percy Grainger will conduct the first performance of his "Children's March: Over the Hills and Far Away," for military band and piano. The piano part in this work will be played by Ralph Leopold, the Philadelphia pianist. On the same program Mr. Grainger will conduct an entirely new arrangement by himself for military band of his popular "Colonial Song" that, in its original orchestral version, he has conducted recently with such marked effect at the New York Philharmonic, at the Winnipeg Festival and the Springfield, Mass., Festival. Mr. Grainger considers the military band the equal of the symphony orchestra for many phases of modern music, and in the two works above mentioned has scored with unusual emphasis upon the more recently introduced lower reed instruments, such as the alto and bass clarinets, the English horn, bass oboe, the contra-sarrusophone and the lower saxophones, the utility of which he had unusual opportunity of studying during his service as an army bandsman.

PORTLAND, ORE.—Mrs. Ruth Thompson presented her vocal students in recital on Wednesday evening, May 7. Her students, Miss Agnes Black and Miss Eleanor Allen, were assisted by Miss Violet Pheister, piano accompanist.

"MAY MUSIC FESTIVAL TRIUMPH"

Brilliant Audience Greet

Margaret Matzenauer



© Underwood & Underwood

Indianapolis News, Ind., May 2, 1919.

Madame Matzenauer has a superb voice, flawless in its purity, incomparably rich and smooth. Power also is hers and control of volume. Her climaxes are not pushed, not even built up, they are simply a release of that energy that is as perceptible when held in reserve. Admiration for the size of the voice is lost in admiration of its quality, which is almost perfect. It has a lustre peculiar to itself, like the play of light on the surface of water. This light is sometimes serene, as in fluent lyrical passages, and again it is flecked over the depths, but it is never missing. The details of her art, the technicalities of voice production are beautifully developed, and for that very reason unobtrusive. After a long sustained phrase her breath comes as easily and naturally as in speaking and as a consequence of this fine control every tone is true, every phrase melts into its successor.

Louisville Times, May 8, 1919.

If a great, gorgeous crimson rose could sing it would have exactly the voice of Mme. Matzenauer. She gives it out as the rose bestows its fragrance, and just as easily. It is no effort for her to sing the roulades of Handel's "Lusinghe Piu Care," although her voice has the sonority of an organ, and in the majestic phrases of Meyerbeer's famous aria its volume and range were astonishing. At every point her art was rounded to a wonderful symmetry; the allure of Delila was no more perfect than the pathos of the deserted Shepherdess in Grieg's song, but the two numbers with 'cello obligato were the crowning achievement of the programme. There were a "Priere," by Dambois, and the "Agnus Dei" of Bizet. The Dambois composition is a beautiful piece of highly modern work and the combination of the contralto voice and the 'cello tones produced an impression like that made by the sight of some noble picture in which a great painter has expressed an exalted ideal. The "Agnus Dei" had practically the same effect. It was uplifting and ennobling—a true example of the mission of music.

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WASHINGTON CORDIAL TO SAN CARLO OPERA

Gallo Company Co-operates with Local Force and Raise a Large Sum in Benefits

WASHINGTON, D. C., May 19.—During its week of opera here the San Carlo Opera Company turned over to hospitals, the George Washington University, the Arts Club and other local institutions sums amounting to about \$5,000 from benefit performances. Manager Charles R. Baker and Impresario Fortune Gallo have displayed a local co-operative spirit which deserves high commendation. They, too, have caught the spirit of the community movement which is sweeping over the country and demonstrated it by permitting the Washington Community Opera Chorus to take part in several of the operas, chiefly in "Pagliacci" and "Aida."

Impresario Gallo spoke very highly of the Community Chorus, both as to singing and the ability to adopt itself readily to stage directions with few rehearsals. Praise must also be given to the artists and chorus of the San Carlo company for the consideration and assistance they rendered the local singers. Edouard Alphon, director general of the Washington Community Opera Association, and Peter Dykema, director of the local chorus, as well as the officials of the War Camp Community Service, have ample cause to feel that their efforts to produce community opera on a professional scale for the people are bringing forth good fruit. Assisting with a professional organization like the San Carlo Company offered the local chorus an excellent opportunity for stage experience and it has produced an interest which was not possible in a purely local presentation.

The San Carlo Company gave eight performances, "The Secret of Suzanne," "Pagliacci," "Lucia," "Tales of Hoffman," "Aida," "The Jewels of the Madonna," "Bohème," "Madama Butterfly," and "Il Trovatore." Those in the cast were such artists as Elizabeth Amsden, Marcella Craft, Royer, Cervi, Charlebois, Rossini, Salazar, Antola, Fornari, Queena Mario, Boscacci, Cetti, Alice Homer, Rossini, Estelle Wentworth, Nana Genovese, Francis Morosini, de Biasi, Eversman, Demette, and Fernanda. Their vocal and dramatic work was at all times in keeping with the characters interpreted. The chorus deserves high commendation and the mountings of the various operas were excellent. Gaetano Merola artistically conducted all performances.

Before leaving the city a further proof

of the community spirit of the organization was made manifest by Estelle Wentworth assisting the community singing at Central High School on Sunday afternoon. W. H.

Francis Pelton Jones to Resume Tours Next Season

Because of the transportation embargo on musical instruments and the congested traffic conditions, Frances Pelton Jones, the noted exponent of the harpsichord, was obliged to cancel many engagements of the past season and was forced to curtail out-of-town activities. Now with normal conditions again established, she is planning the biggest season of her career. Her personal management has already received applications from leading managers, clubs and universities from all over the country, including five prominent state universities, and the outlook for a crowded concert calendar is very encouraging.

Cubans Applaud Maria Winetzkaja in "Aida" Performance

Mme. Maria Winetzkaja, the mezzo-soprano, who had a number of important concerts and recitals in the East the past season, and who has been engaged for the operatic season at Ravinia Park, Ill., this summer, made her debut in Havana, Cuba, last week, as *Amneris* in "Aida" with the Bracale Opera Company. Hipolito Lazaro, the tenor, was *Radames* and Louise Taylor *Aida*. Mme. Winetzkaja was warmly applauded. The performance was so successful that it was necessary for Mr. Bracale to change his schedule of operas and give a second performance of "Aida" on the following night.

New York State College to Offer Music Courses, With Credits

ALBANY, N. Y., May 26.—At the coming summer session of the New York State College for Teachers, musical courses will be offered for the first time. Two credit courses, "Sight Singing and Ear Training" and "Elements of Music for Grade Teachers" will be given by Russell Carter, supervisor of music in the public schools of Amsterdam, N. Y., and director of the Albany Community Chorus. In addition to these courses Mr. Carter will direct a community sing one evening each week in the Auditorium.

PROVIDENCE, R. I.—Harriot Eudora Barrows the well-known singing teacher of Boston and this city, recently gave a recital of her advanced pupils from both cities in Churchill House. Those taking part were Florence Allen, Helen Drake, Marian Miller, Gertrude Northrop, Alice L. Armstrong, Helen Sousa, Ruth H. Davis, Ethel Watters, Gertrude Waddington, Bertha L. Monast, Edith G. Wilcox, Amy W. Durfee, Marguerite W. Shaftoe. The accompanists were Helen Tiffany and Gene Ware.

East and West Meet in Musical Ideals, Says Australian Musician



Mr. and Mrs. Roland Foster of the Conservatorium of Music in Sydney, New South Wales

MR. AND MRS. ROLAND FOSTER, of the Conservatorium of Music in Sydney, New South Wales, of which Henri Verbrugghen, the well-known conductor, who was in this country some time ago, is the director, and which is affiliated with the Department of Education in New South Wales, have reached New York on their tour around the world. They are now on their way to London, but they expect to return this way at the end of the year. They have been visiting a number of prominent cities in this country and in Canada, for the sake of obtaining material for the improvement and expansion of musical education in their Commonwealth. Mr. Foster and his talented wife expressed their gratification of the many courtesies shown them. In the course of an interview he said:

"Our brief stay in New York has been so prolific in memorable moments that I regret the impossibility of dealing with them adequately, but I would like to express our pleasure in having heard such artists as Galli-Curci, Rachmaninoff, Heifetz and Levitzki, superb in their several ways and reaching a plane of artistic excellence which enabled us to freely endorse all that we have heard and read about them, particularly through the columns of MUSICAL AMERICA which is an authority with us in Australia and which keeps us posted with regard to musical

matters not only in the United States but elsewhere.

"Especially interesting were our discussions with a number of vocal teachers in New York, disclosing the fact that there is a much greater degree of unanimity as to the fundamental principles of vocal art than is generally believed to be the case. The entire suitability of the English language as a medium for the singer's art finds warm advocates in such influential teachers as Bispham, Witherspoon, Saenger, Yeatman Griffith, Dudley Buck, Douglas Powell and many more, and their opinions will add weight to the pronouncement of the Society of English Singers, now striving for the proper recognition of the mother tongue in its own native land.

"Frederick Haywood, in his 'Universal Song,' has devised an extremely practical and sensible system of vocal tuition for class purposes, and Oscar Saenger's gramophone records interested us greatly and should prove valuable to teacher and pupil alike, especially in places remote from the large centers of musical knowledge and musical activity.

"The cordial hospitality of many kind friends deserves a warm tribute, and to the Editor of MUSICAL AMERICA our warmest thanks are due. An afternoon spent in his company is an outstanding event amongst our American experiences, and I cannot sufficiently express our warm admiration of Mr. Freund's unflagging energy, earnestness and enthusiasm in the cause of musical education."

ARTISTS IN L. I. RECITAL

Arthur Penn, Miss Smith, Mrs. Dutton, Bastow and Goulet Appear

BAYSIDE, L. I., May 26.—An excellent concert was arranged on Saturday evening last at All Saints' Parish House by Mrs. Gordon Ritchie, presenting Jessie Smith, soprano; Mrs. Louis Dutton, mezzo-soprano; H. Denton Bastow, tenor; Phileas Goulet, baritone, and Arthur A. Penn, composer and pianist, who has a host of friends here, being a resident of Bayside.

Miss Smith was heard to advantage in songs by Godard, Rodenbeck and Arditi, and later in an American group by Dunn, Lieurance and Rogers. For Mrs. Dutton there were songs by Mitchell and Kramer and Negro Spirituals arranged by H. T. Burleigh and David Guion. Both singers were well received in their offerings. Mr. Bastow scored heavily in a group of three of Mr. Penn's songs, "Mine Honor and My Love," "Smilin' Through" and "They Shall Not Pass!" which the audience showed it liked by making Mr. Penn rise and bow with the singer after the several songs. Mr. Penn not only

played the accompaniments for his own songs, but also for Mr. Bastow's other group, which included Kürsteiner's "Three Night Songs," an old English song and Rogers's "Boot and Saddle." Mr. Goulet sang admirably the "Di Provenza" aria from "Traviata," Saint-Saëns's *Reverie* and old French and Spanish folk-songs. The audience was large and showed warm interest in the concert. Mrs. Ritchie recited Fay Foster's "The Americans Come!" and Bret Harte's "Her Letter." The accompanists were Mabel Smith, Mrs. J. J. Ricks and Mrs. Elspeth P. Brownell.

Connersville (Ind.) High School Holds Its Annual May Festival

CONNERSVILLE, IND., May 22.—The annual May Music Festival of the Connersville High School was held on the evening of May 15 and 16 in the school's auditorium. A. A. Glockzin conducted the orchestra and chorus. The soloists were Mrs. Edgar Stillman-Kelley, Hazel Murphy, Lillian Adam-Wiesike, Bertha Schellschmidt and Maurice Lucas. The Chaminade and Glee Clubs were heard. The accompanists were Jean Turner and Marie Smith. P. S.

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Says Russian Bolsheviki Revel in Music of Ultra-Modern Type

Albert Coates, English Conductor Formerly at Imperial Court Opera in Petrograd, Declares He Found Sharply-marked Preference for Modern and Complicated Music—Scriabin's "Poème d'Extase" Riotously Welcomed

It is quite extraordinary how the people through theaters and concerts," says Albert Coates, the English conductor, formerly at the Imperial Court Theater of Petrograd, who lately returned to England, speaking of the people of Russia under the Bolsheviki. Through the courtesy of the *Daily Telegraph* of London, MUSICAL AMERICA is able to quote from the conductor's article in the April 26 issue of that paper.

"It is, of course, not the educated public of former days, which has almost entirely disappeared, but a new and entirely democratic public consisting of workpeople, peasants, soldiers and sailors. . . . Whatever the 'People' do in the political and social sphere, and their record is pretty bad, at concerts and at the opera they sit as reverently as though they were in church and listen with the rapt expression of children to whom fairyland is suddenly revealed. It often happened that after a concert some simple peasant has got up and personally thanked me and the orchestra for the pleasure we had given them. Also after a symphony a group of workpeople have crowded round me and have asked me to explain things in the music that they had not understood.

"They show a marked preference for modern and complicated music, infinitely preferring it to the older and simpler tunes of Russian music. Their special favorite, strange as it may seem, is Scriabin, and after a performance of this composer's 'Poème d'Extase' that I was conducting, the public, which consisted most entirely of the 'People,' shouted themselves hoarse with enthusiasm. I was so much astonished me (I had never dreamed that they would understand it) that I turned to a sailor who was yelling and burst his lungs and asked him what he liked so much about the work. 'I,' he said, 'I'm of course not wise enough to understand it, but it makes me feel like a young horse. I should love to kick out, and then run round a field for an hour.' After this performance I was continually receiving requests—workpeople used to stop me in the streets to get up another concert and conduct 'Poème d'Extase,' they wanted so much to hear it.

Saving the Theater

"The Maryinsky opera remained, I am thankful to say, entirely unaffected by Bolshevism. At the beginning of the revolution we formed a little republic of our own and ruled ourselves. We constituted an administrative committee,

consisting of two conductors (of whom I was one), four singers, two chorus and two orchestra artists, the members being chosen by vote, and though it may be hard to believe that prima donnas, tenors and conductors could rule amicably to-



Albert Coates, Who, Having Made Good His Escape from Russia, Is to Lead the London Symphony Orchestra,

gether, we managed it. There were no intrigues, everybody having only the good of the theater at heart, and the opera flourished both artistically and financially until the hunger sapped our strength and beat us in the uneven fight. We went through one bad crisis at the beginning of the revolution, when the mob swarmed round the Maryinsky Theater and was preparing to burn it down. We all went out *en masse* on to the big Place in front of the building, and each one of us harangued that part of the crowd that he fell among, and so we managed to turn them from their purpose and saved our theater.

"At the beginning of December I fell ill with blood poisoning, brought on by the

awful food one was forced to eat, and though it was pretty bad at the time, I now look upon it as a blessing in disguise, as it was only due to my illness that I at last got permission to leave. The doctor, about whose kindness in helping me to get out I cannot speak highly enough, declared to the authorities that I should die if I were not sent away to a sanatorium in Finland to recruit, and on the strength of this I got permission for two months' leave of absence for convalescence. To have applied for permission to leave the country altogether and go home to England would have meant absolute refusal: I had been blankly refused when I applied for permission to leave in the autumn. Once over the border in Finland I was safe and free to go where I wished.

"Now that I am back in England I am very happy in the idea of again conduct-

ing the London Symphony Orchestra. I spent so many happy hours with them at Covent Garden the last time I was here that I look forward with the greatest pleasure to being able to work with them again, my conducting talents being, I most sincerely hope, somewhat better than my very doubtful literary ability."

New Britain (Conn.) High School Forces Give First Concert

NEW BRITAIN, CONN., May 24.—The first concert of the local High School Chorus was given at the Grammar School Hall, May 23, to a large audience in attendance. Gaul's cantata, "Joan of Arc" was presented under the leadership of George B. Mathews. The chorus of 180 voices did splendid work and Mr. Mathews deserves great credit for his work. The soloists were Doris Bradley, soprano, Charles J. Stuhlman, tenor, and Fred Latham. The second part was given by the High School Orchestra, under the leadership of Ilga F. Harvey, and soloists. Those heard were Mildred L. Sedgwick, in vocal numbers. Earle Lambert and Mr. Gumprecht, violinists; Mr. Latham and Mr. Stuhlman. F. L. E.

Walker Directs Memorial Services in Brooklyn Church

Memorial Day services held last Sunday at the Twelfth St. Reformed Church comprised musical features of an elaborate character. These were under the supervision of Charles Wade Walker, organist and choirmaster. The organ numbers included Batiste's "Communion," a portion of Grieg's "Peer Gynt" music and the Toccata of Dubois. The choir distinguished itself in Gounod's Sanctus. Mr. Walker has acted for a number of years as superintendent of school music in Ridgefield, Conn.

TORONTO STUDENTS COMPETE

Public Schools in Empire Day Concert—Award Prizes to Children

TORONTO, May 24.—The Empire Day concert of the Toronto Public Schools was given in Massey Hall on May 23 before a large audience when the singing of 1200 children was greeted with appreciative applause. One chorus which met with general approval was "Hail, Smiling Morn," called for such applause that it had to be repeated. "The Bells of Aberdovey" was also well received, while "Rule Britannia," sung in excellent manner to the waving of flags, aroused great enthusiasm. The chorus was conducted by A. T. Cringan of the University Faculty of Music in the absence on account of illness of Llew Rees, supervisor of music in the schools, who trained the children.

The various contests of the evening brought forth some excellent singing. In the solo contest for girls, Thelma Allen of Perth Avenue School won first prize and Margaret Urquhart of Winchester School, second; in the double trio chorus, Perth Avenue was first with Pauline Avenue, second; in the choir competition, the first prize went to Pauline Avenue School—second to Perth Avenue, and the third prize to Williamson Road School; boys' solo competition, first prize to George Culley of Clinton School and second to Raymond Sears of Queen Victoria school. The preliminary trials were held early in the week to decide the soloists and choirs that would take part.

W. J. B.

Mrs. Perfield to Hold Summer Session in New York

The Effa Ellis Perfield summer school will be held at the Hotel Astor, New York from June 2 till June 20. The first morning session will be free to teachers, it is announced.

Emma Roberts has been engaged as soloist for the Easter concerts of the Philadelphia Orchestra in Philadelphia next April. This will make the tenth important orchestra with which the contralto has sung.

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State Normal of Pittsburg, Kan., Gives Finest Festival in Its History

Led by Walter McCray, School Presents Annual Week of Music, Presenting "Messiah" and Verdi "Requiem"—All Southeastern Kansas Joins—Alda, Lazzari, Martinelli and De Luca In Concert

PITTSBURG, KAN., May 21.—Held from May 6 to May 9, the annual Music Festival of the State Manual Training Normal at Pittsburg, Kan., was enjoyed by large, delighted audiences. Never since 1915, when the week of music was first presented under the leadership of Prof. Walter McCray, head of the music department of the State Normal, has southeastern Kansas enjoyed such a richness and variety in its programs. It is through Professor McCray's untiring efforts and his ability as a conductor that this festival week has become one of the big features of the state.

On the evening of May 6 Edna Irene Wiswell, physical director for women, presented an original and artistic dance "Les Fées de l'Air" with a cast of 150 girls; it was given with the assistance of the music department, which arranged the music for it.

As a memorial to America's fallen heroes in France, a community chorus drawing its members from Pittsburg and outlying towns, including a splendid choral society from Columbus, Kan., presented, under the direction of Walter McCray, "Manzoni Requiem," Verdi. No higher honor could be attributed to our glorious dead than the spirit manifested in this masterful mass.

For the fifth year and eighth time, on the night of May 8, the big chorus under the direction of Walter McCray interpreted Handel's "Messiah." The whole festival is planned around the presentation of this great oratorio. The chorus was by far the most finished that has ever interpreted the "Messiah" in this community.

An orchestra of thirty pieces, consisting of the best musicians in southeastern Kansas, accompanied the chorus and soloists. The soloists were the same for both the "Requiem" and the "Messiah." Fredrica Gerhardt Downing, contralto, was indeed a great favorite. Her voice is of a more than usually attractive quality, well trained and of wide range. Henri La Bonte, tenor, appeared for the second time with the chorus. It is needless to say that his excellent voice, pleasing personality, and fine interpretation gave deeper meaning to these masterpieces. John D. Barker, basso, appeared in the festival for the second time. His

war experience in France has given to his already charming voice greater depth and more enduring quality. Elizabeth Gilbert, soprano, and instructor of voice in the State Normal, was artistic in her interpretations. Her voice is fresh and of a rare quality. Southeastern Kansas



Walter McCray, Head of the Music Department at the State Normal School, Pittsburg, Kan.

feels greatly indebted to the State Normal for bringing such a splendid musician here to share in the music life of the community. Margaret Leavitt, instructor of piano, as accompanist, has for four years proved herself to have the highest ability.

In the afternoon of May 8 an artists' concert was given. Those appearing on this attractive program were the Polymnia Club, the Ladies' Glee Club of the State Normal; Rhett Hesselberg, instructor of violin; Anthony Stankowitch, head of piano department; Elizabeth Gilbert; Fredrica Gerhardt Downing; John D. Barker, and Henri La Bonte.

As a fitting climax on the night of May 9 a grand concert was given by the Metropolitan Quartet, consisting of Frances Alda, soprano; Carolina Laz-

zari, contralto; Giovanni Martinelli, tenor; Giuseppe De Luca, baritone. It is needless to say that the people of this community who so rarely hear the world artists enjoyed to the uttermost the voices in this quartet. A. A.

Philadelphia Pupils of Herbert Wilber Greene Form Association

PHILADELPHIA, May 20.—An association is being formed by the Philadelphia pupils and former pupils of Herbert Wilber Greene, vocal teacher, of New York and this city. At a dinner given to Mr. Greene recently at the Rittenhouse Hotel by ninety-four of his pupils in honor of his birthday, resolutions were adopted for the immediate formation of such an organization. A committee was appointed, consisting of Gladys Barnett, secretary to Mr. Greene; Marian Spangler, Andrew S. Haines, Donald Redding, Henry Merriken, James Hartzell, Gilbert Albrecht, Augustine Haughton and Margaret Dailey. Scholarships will be started at the Brookfield Summer School; which Mr. Greene conducts, and an annual banquet will be held for the discussion of new projects. W. R. M.

La Porte (Ind.) Season Closes with Performance of Cantata

LA PORTE, IND., May 20.—The presentation of A. R. Gaul's cantata, "Joan of Arc," at the Baptist Church recently, marked the close of the musical season in La Porte. The Choral Society was assisted in the performance by Fred Hall Huntly, baritone, and Frank Cowan, tenor, both of the MacBurney studios of Chicago, and Mrs. Ruth Weir Chipman, soprano, of La Porte. The chorus was directed by Mildred Faville, supervisor of music in the city schools. The accompanists were the same as in former seasons, Carl A. Sauter at the piano and Miss Ruth Mann at the organ. M. F.

PORTLAND, ORE.—An audience of 750 heard the children's department of the Albany College Conservatory of Music in its annual recital recently. The children are the pupils of Alice Clement, director of the conservatory. Mary Irvine, the assistant of the piano department, and Elizabeth Levy, instructor in violin. The young students acquitted themselves admirably. George Tyler-Tagliere recently presented in informal recital Mrs. E. S. Gibson of Yakima, Wash. She sang a number of arias, including "One Fine Day." Mrs. Ella Connell Jesse was the accompanist. On May 15 a soiree-musical took place at the residence of Dr. and Mrs. John J. Sellwood. A program was offered by Lucien E. Becker, organist and pianist, and Mrs. Jane Burns Albert, soprano.

PAINESVILLE, OHIO.—The third of the graduate recitals given by candidates for the Bachelor of Music degree at Lake Erie College was the piano recital of Nancie Elizabeth Hubbard, May 21. Miss Hubbard is the pupil of Dean Henry T. Wade.

VERA CURTIS IN CAPITAL

Soprano of Metropolitan Wins Triumph in Washington, D. C., Concert
WASHINGTON, D. C., May 22.—Vera Curtis, soprano of the Metropolitan Opera Company, won a splendid triumph last week from an audience of 3000. On occasion was the ceremony attended upon the presentation of the Croix de Guerre to three "Y" secretaries for distinguished bravery at the front. Secretary of War Baker made the oration, the Military Attaché of the French Legation, General Collardet, presented medals, the famous Marine Band and several stirring numbers to the program. The audience was aroused to a pitch of excitement by Miss Curtis's programmed number, "Un bel di" from "Puccini's" "Tosca," that she was compelled to sing three encores. After her singing of "Marseillaise" she was presented with a huge armful of American Beauty roses and personally thanked by the French General.

Galli-Curci's Recital Draws Through Hartford, Conn.

HARTFORD, CONN., May 24.—The Guard Hall was completely filled May 24 when Mme. Galli-Curci appeared in a recital under the local management of George F. Kelley before an unusually large audience. She was assisted by Homer Samuels at the piano and Manuel Berenguer, flautist. The audience was more enthusiastic over the operatic numbers, but appreciative of all she did, and the applause was spontaneous and hearty. Mme. Galli-Curci gave several encores to the program. Mr. Berenguer's number was well received. T. E. C.

Frances Nash Concludes Her Season with Middle West Tour

Frances Nash, pianist, has just closed her fourth season with a tour through the Middle West, and will remain for a short time with her mother before returning to New York, where she has aside the month of June for the making of Aeolian records. On July 1 Miss Nash will leave for her country home at Heath, Mass. She will remain at Heath till the opening of her next season, Oct. 10, when she will present the MacDowell D. M. Concerto, with the Philadelphia Orchestra, at the All-American Worcester Festival. Miss Nash was first heard in Worcester, two seasons ago, as soloist with the Boston Symphony.

TROY, N. Y.—William L. Glover, rector of the Emma Willard Conservatory of Music, has resigned as director of the choir of the First Presbyterian Church, which position he has held thirteen years. Piano pupils of Margaret M. Gillies and Anne Mooney of the Conservatory of Music gave a recital last week, assisted by David Harris, violinist, pupil of Louis T. Krause. A studio recital was given at the Troy Art Institute when the following were heard: Edwin Hinkleman, violinist; Harmon Swart, pianist, and August Merz, tenor. "Dear Lord and Father of Mankind" is the title of a new composition by Arthur B. Targett, organist and director of the Silliman Memorial Presbyterian church of Cohoes, which was given recently for the first time.

ALBANY, N. Y.—The Harmonic Circle of the Holy Name Academy gave recitals Monday and Tuesday evenings. Margaret McDonough, Alice McEneny and Frances Cantwell, graduates of the academy, pupils of Sigismund Stojowski of New York, were heard in piano numbers. Irene Cooley of Schenectady, graduate of the piano department of the academy, also played. Violin numbers were played by Elizabeth Kelley with Miss Cantwell at the piano. Eleanor Payez of New York, a former graduate, was the piano soloist the second evening and Margaret Ryan was soprano soloist.

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ECHOES OF MUSIC ABROAD

Covent Garden Re-opened After Five Years by Dame Commander Melba in "La Bohème"—Rome Hears "Pelléas et Mélisande" for the First Time and Is Bored—Merriest Kind of Opera War Apparently in Store for Buenos Ayres Where Season Begins a Month Late—Japan's First Concert Hall Opened with a Beethoven Program—London Has a Beethoven Festival Lasting a Week—Rival Impresarios in Argentine Capital to Produce Same Puccini and Debussy Novelties—Edward Johnson Distinguishes Himself in Another New Rôle

It was eminently fitting that Nellie Melba should have been called upon to inaugurate Covent Garden's first post-war season of opera. This privilege was due the great Australian diva not only because of her long and intimate association with London's operatic history but also in recognition of her indefatigable efforts during the four years of the war to augment the various war funds. She and Clara Butt ran neck and neck for a long time, but in the end Dame Melba's war earnings exceeded those of the English contralto by a trifling sum.

Melba incidentally has explained the significance of her new prefix of address. It seems that when she was traveling on the Pacific Coast a year ago a telegram from the Governor-General of Australasia was handed to her one day, which notified her that the honor of Dame Commander of the British Empire had been conferred upon her. On her return to Australia she was presented with the insignia of the order at Government House. And that is why she is no longer Madame but, instead, Dame Melba.

Another, though unofficial, title she earned during the war, according to her own confession, was that of "Empress of Pockets," as one of her methods of raising money was to ask her audiences to give her all the money they had in their pockets. At one concert alone in Sydney she raised \$70,000 for the Poles. It was with "La Bohème" that Dame Melba set the Covent Garden ball rolling on May 12—the opening date having been postponed for a week. The repertoire for the first two weeks was not in itself exciting—how the singers succeeded in stimulating interest in the works given remains yet to be recorded here.

The second opera was "La Traviata," and then followed "Thaïs," "Rigoletto," "Carmen" and a repetition of "La Bohème" on the successive days of the first week. The second week brought forward the rest of the season's novelties, Massenet's "Thérèse," produced last Thursday in conjunction with "Pagliacci." The week opened with a second "La Traviata." "Manon" followed and then "Rigoletto" again. "Thaïs" was repeated on Friday, Saturday matinée, had the third "Traviata," and in the evening "Madama Butterfly" was sung.

Argentine Impresarios Announce Clash of Novelties

Merry opera war of the merriest kind seems assured for Buenos Ayres this summer. When impresarios Da Rosa and Mocchi failed to obtain a renewal of their lease of the Colon, the municipality accepted Camillo Bonetti's offer instead, not only leased the Coliseum for the purpose of running a rival season there, but they also promptly engaged several of the singers that made the biggest successes at the Colon last year under their direction and, moreover, secured Anna Elowla and her company of Russian dancers.

Bonetti was not to be caught napping, however, and after his opponents re-engaged Gino Marinuzzi, who comes to Chicago in the fall, as their *chef d'orchestre*, he announced the experienced Tullio Serafin and our old Metropolitan friend, Arturo Vigna, as his two principal conductors.

Evidently music publishers or brokers have done a clever stroke of business, for both houses are announcing Puccini's three short operas, "Il Tabarro," "Suor

Angelica" and "Gianni Schicchi" among their novelties. Both, moreover, say that they are going to produce "Pelléas et Mélisande," also a novelty for the Argentine capital.

Besides the Puccini and Debussy works, Da Rosa and Mocchi's novelties will be "The Love of the Three Kings," "Prince Igor" and "Cenerentola." Bonetti's other novelties will be the "Goyescas" of Granados, another Spanish opera entitled "Los Héroes" by Berutti, "Petronio" by a composer named Gaito, Giordano's "Madame Sans-Gêne" and Févriér's "Monna Vanna."

Among the stars of last summer who go over to the Coliseum with Da Rosa and Mocchi are the Metropolitan's new

Mazzoleni, one of the foremost Italian dramatic sopranos of to-day; Claudia Muzio, of the Metropolitan; Maria Labia, of old Manhattan days; Raymonde Vecaut, a French soprano, and Maria Claessens, the Chicago company's mezzo-soprano.

Owing to the shortage of ocean liners travelling between Italy and South America, the rival impresarios were unable to secure transportation for their companies from Genoa until about ten days ago. Result: the season will start a month later than last year.

Japan's First Concert Hall Opened
Japan now has its first concert hall,



—Photo by Foulsham & Banfield, London.

MARION GREEN AND MAGGIE TEYTE IN "MONSIEUR BEAUCAIRE"

André Messager's new romantic opera, "Monsieur Beaucaire," has proven one of the outstanding successes of the London Spring season. Marion Green, the American baritone, who created the name part, and Maggie Teyte are here shown as Monsieur Beaucaire and Lady Mary, respectively

contralto, Gabriella Besanzoni; also a new Metropolitan soprano, Gilda Dalla Rizza; the French soprano, Mme. Vallin-Pardo, who made an outstanding success last year; the Spanish soprano, Angelo Ottein, and the Belgian baritone, Armand Crabbé, who has gone far on his way since his apprenticeship days at the Manhattan.

Other members of the Coliseum company this year are Tito Schipa, Campanini's new tenor; Mazzareno De Angelis, the great Italian basso; Giuseppe Danise, the Italian baritone; Giulio Crimi, the Metropolitan tenor; Luigi Montesanto, who was one of the Metropolitan baritones this year; Maria Carena, soprano; Aureliano Pertile, tenor, and Carlo Walter, basso.

Against this company Bonetti opposes at the Colon Lucien Muratore, the French Caruso (or will Chicagoans have it that Caruso is the Italian Muratore?), Rinaldo Grassi, once a long, slim youth at the Metropolitan, and Benjamin Gigli, one of the most promising of the younger Italian tenors; Vanni Marcoux, formerly of the Chicago company; Victor Parmentier and Viglione Borghese, baritones; Huberty, the French basso, and Masini-Pieralli, the Italian basso, and Ester

and thus the advance of the Eastern nations toward Western ideals is registered in a new direction. The hall has been built in Tokio in memory of the late Mikado.

The first concert was given on the evening of its dedication, a full orchestra and a pianist participating. The program, according to *Music*, consisted of Beethoven's "The Consecration of the House," the Pianoforte Concerto in E Flat and the "Calm Sea and Prosperous Voyage."

The Marquis Tokugawa and his son were the prime movers in the project, which promises to prove a successful one.

"Pelléas et Mélisande" Bored Rome

Rome has just heard "Pelléas et Mélisande" for the first time and been frankly bored by it. The musical press finds inspired pages in the score and expresses respectful admiration for it, but the public's fidgeting and audible murmuring before the evening was over must have been discouraging to the producers at the Costanzi. It was an unexpected reception that this "glory of French musical art" met with.

But for the cast only praise is re-

corded. That versatile American, Edward Johnson, added considerably to his artistic stature by his impersonation of Pelléas. Johnson was Italy's first *Par-sifal*, and he created the tenor rôles in "Il Tabarro" and "Gianni Schicchi" in the Rome première of the Puccini-kins this season.

The dainty Bianca Bellincioni-Stagno was an appealing *Mélisande*. The *Golaud* was Eugenio Giraltoni, while *King Arkel* was sung by Giulio Cirino. Gino Marinuzzi was the conductor.

Beethoven Festival in London

London had a Beethoven Festival last week, beginning on Monday and continuing through till Saturday. But a Beethoven Festival in this case did not signify a festival given over exclusively to the music of Beethoven. Other composers were represented on the programs—Bach, Scarlatti, Schubert, Schumann, Mendelssohn, Weber, Liszt and Smetana—but the Bonn master's works predominated and so justified the giving of his name to the series of concerts.

Sir Henry Wood was the conductor of the festival, which was held at Queen's Hall, and six pianists and one solo violinist were heard. Four of Beethoven's five pianoforte concertos were played—the one in B Flat, by Leonard Borwick; the C Minor and the G Major, by Frederick Lamond, and the so-called "Emperor," in E Flat, by Benno Moiseiwitsch, who also played the Schumann Concerto. Daisy Kennedy played the Beethoven violin concerto and Irene Scharrer and Myra Hess were soloists in the Bach concerto in C for two pianos and orchestra.

Elgar's Summer of Inspiration

Pointing out that the legend, "Brinkwells, 1918," stands at the end of Elgar's new string quartet in E Minor, as it does at the end of the recently-produced violin sonata and presumably in the manuscript of the new quintet, the London *Daily Telegraph* observes that last summer was a wonderfully fecund period for Sir Edward.

The native musical literature of Great Britain will undoubtedly be the richer for all three of these works. The opus number of the violin sonata is 82; the quartet is the composer's opus 83. It is in three movements only.

London Ballad Concerts on Tour

The Queen's Hall Ballad Concerts, long a popular London "institution," have been taken on an experimental tour, and the results have been so satisfactory that, despite the heavy expenses involved, the Chappells, the managers, intend to repeat the venture.

An orchestra of nearly fifty, conducted by Alick Maclean, was sent out and with it six singers, Mme. d'Alvarez, Louise Dale, Ben Davies, Gertrude Elwes, Hubert Eisdell, Robert Radford—with Margaret Cooper to supply the supposedly necessary comic relief—and a pianist, Benno Moiseiwitsch.

Seven cities were visited—Birmingham, Manchester, Liverpool, Bradford, Newcastle, Glasgow and Edinburgh—and in only one, Manchester, did the public fail to respond. In every other instance there was a crowded house, Edinburgh being conspicuously generous in its welcome.

A Burmese Choir Now

The latest thing in national choruses is a Burmese Choir. It appears, according to *Music*, that an enthusiastic Welsh corporal, finding himself in company with a squad of Burmese, in garrison, took the trouble to learn some of their strange melodies and put them down in orthodox notation.

Then, having prevailed upon the Burmese to form a choir, he taught them part-singing and recently arranged a kind of Eisteddfod, at which they sang his versions of their native songs, both in the vernacular and in English with a strong Welsh accent! J. L. H.

Ilf C. Garrison, for eleven years instructor in piano at the College of Fine Arts of Syracuse (N. Y.) University, has tendered his resignation, to take effect at the close of this college year, to accept a position as head of the piano department of Hardin College, Mexico, Mo., near St. Louis. This is an endowed women's college.

TILLY KOENEN

GREAT DUTCH CONTRALTO

IN AMERICA, SEASON 1919-1920

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Music in the South

To the Editor of MUSICAL AMERICA:

In your last issue there appeared an extensive interview of a distinguished soprano in which, among other things, she is reported to have said: "In the South, on the other hand, especially among the mountain towns, the musical tone is, on the whole, quite low and the general attitude rather apathetic. The people there seem to be so quiescent." She further says: "Of course, when I speak like that about the South I am making some reservations."

After reading this article I took pains to investigate the situation, taking for my guide the same issue of MUSICAL AMERICA in which this interview appeared, and this in very brief form is what I found.

One of the largest concert audiences in the South greets Galli-Curci in Atlanta; and while speaking of Atlanta I might call attention to the tremendous ovation accorded the Metropolitan artists who appeared there in opera some weeks ago.

Althouse received with enthusiasm throughout his Southern tour, in some portions of Mississippi people traveling miles to hear him.

Mme. Langenhans scores in recital in Natchitoches, La.

An audience of 4000 applauds the Scotti Grand Opera Co. at Houston, Texas.

Attendance records broken at Caruso concert in Kansas City, Mo.

A capacity crowd hears Hempel at Roanoke, Va.

At the Charlotte, N. C., spring festival, Hempel, Braslau, Ponselle, Delaunois, Sparkes, Diaz, Stracciari, Chas. Harrison and others met with an ovation.

This list might be extended indefinitely, but I think it is of sufficient length to show that the musical tone of the South, as a whole, is not low, nor are the people quiescent or apathetic. It is true that there are people and possibly whole communities in our part of the country who

do not care for the better class of music, but these exceptions are not peculiar to the South alone; they are present everywhere.

No doubt this singer's opinion has been founded upon an experience with the exception rather than with the whole.

R. L. ARMSTRONG.

San Angelo, Tex., May 21, 1919.

How Beethoven's Music Helped

To the Editor of MUSICAL AMERICA:

Seeing in MUSICAL AMERICA for April 26 the account of how a young woman was cured of the drug habit by music reminds me of an experience that I had last November, and moves me to add my bit of testimony to the salutary power of music.

For several weeks I had been yielding to a strong temptation. It was so subtle that I wasn't absolutely sure that it was a temptation (partly, too, because I was enjoying it so much). I can see now that I had other warnings, but it was when attending an all-Beethoven symphony concert at the Central High School that I was finally convinced and brought to my senses. I, too, like the other young woman, was made to realize through the music that I was on a lower plane than when I had heard that music before, and that there was a cloud over me. Armed with that knowledge, the very next day I made a determined stand against that temptation, which was the beginning of my release from its power.

PRESENT NEW FILM MUSIC

Use Gottschalk Score for Griffith Play, "Broken Blossoms"

In the repertory season of D. W. Griffith now being given at the George M. Cohan Theater, New York, the first production, a feature film called "Broken Blossoms," has attracted audiences of capacity proportions during the last two weeks. From a superficial standpoint Mr. Griffith has succeeded in achieving something of the atmosphere of his subject, in such things as his decorating of the theater, in the veritism of his Chinese street scenes, etc. But of the authentic quality of Thomas Burke's wondrous story "The Chink and the Child," the first in his book "Limehouse Nights," there is little to be found. Once more a producer in making a film from a story has seen fit to alter the story, assuming that the intelligence of the "movie"-going public is low. Is it? That remains to be proved by an intelligent moving picture producer who will dare to present a narrative undiluted one of these days!

As for the actors, Lillian Gish as the Child is once more herself, Richard Barthelmess as the Chink does excellent work, Donald Crisp as Battling Burrows is properly brutal, and the others in the cast are adequate, barring Edward Pell as Evil Eye, who is about as Chinese in his action as a Broadway car-conductor. From a photographic standpoint the picture is one of the most notable achievements in film history.

Musically—and that should be our chiefest concern—the film has been treated poorly. A good-sized orchestra, quite capable of playing good music, performs a score, which is said to have been composed by Louis F. Gottschalk and Mr. Griffith. We had heard of Mr. Gottschalk as a composer, not of Mr. Griffith. But that should not cause us any uneasiness. The music is not that of two personalities; it is conventional, incidental music, that heightens the effect only in one or two moments. The themes of the principal characters are not so bad in themselves; but the manner in which they are brought back when the characters reappear, without alteration, without development, makes them monotonous. The theme of the Child is particularly stupid, a syrupy affair that sounds like a combination of "Nearer My God to Thee" and "Somewhere a Voice Is Calling." In fine, the spirit of the loveliest story of Burke's "Limehouse Nights" has been lost dramatically and musically in this film version. A. W. K.

The atmosphere of Beethoven's music is so pure, so noble, and lofty, and so filled with the light of heaven that it shows up by contrast things that are dark, base and vile. Thanks be to God for giving us Beethoven.

"A MUSIC LOVER."

Washington, D. C., May 22, 1919.

Appreciation!

To the Editor of MUSICAL AMERICA:

Enclosed find my annual check, which marks, I believe, my tenth or eleventh subscription. MUSICAL AMERICA is part of the family and highly esteemed. I would be lonesome without it, for it is a never-ceasing source of interest, complete in every respect, and always full of "Over the Top" vigor. It can always be found in the First Line Trenches of every magazine and journal shop in the country. No wonder it is over-subscribed! We all admit it pays more than 4% per cent interest, and is sure security to the facts of all late musical news. It stands for principle and never has to discount its remarks, for its sheets never are found wanting in the balance.

The High Cost of Living does not prevent our desire for it, and may it always thrive and prosper.

Thanking you for the great pleasure it brings me—especially the Red Devil's keen wit,

Cordially yours,

MARIE SWEET BAKER.

New York, May 19, 1919.

Olive Nevin Sings in Pittsburgh and Hamilton, Ohio

Olive Nevin, Mrs. Hamilton and Miss Vierheller constituted a "Victory Trio" which presented the program at the

Pittsburgh Manufacturers' recently attended by 600 persons from all over the state. The three singers are well known in Pittsburgh. The program included duets and solos, comprising such numbers as "The Americans Come," "America Triumphant," Demorest's "Khalad" and "The Grand Anglo-Saxon Race." Miss Vierheller at the piano.

Directly after the dinner, Miss Nevin left on the late train for Hamilton, Ohio and sang there to another enthusiastic audience in the large Community Festival, directed by Will Lebo of that city. The first half of the program was divided between the orchestral numbers and two groups of songs by Miss Nevin and the second half was given over to the presentation of a lovely work by Paul Bliss, "Lore from the Saga of the Red." This was dedicated to the Hamilton Community Chorus. Miss Nevin gave the solo parts in it.

Charleston (W. Va.) Organizes Chorus of County Residents

CHARLESTON, W. VA., May 23.—A meeting of about 100 singers of Charleston, preliminary steps were taken this evening toward the permanent organization of a county male chorus. The executive committee, consisting of fifty members is as follows: S. C. Savage, H. C. Capito, C. E. Krebs, J. Shanklin, C. B. Daum, M. J. Cormack, R. O. Newcomb, T. C. Carney, A. Stark, I. M. Smith, Major J. I. Pratt, Dr. H. S. Barr, Paul M. Smith and George Miller. George E. Miller was unanimously elected as vice-president. Two nominations were accepted for musical director. I. Merrill Smith and Frank Kicheloe. They will be voted upon at the next meeting.

Amparito Farrar has been selected soloist to accompany Colonel William Haywood, Congressman Hicks and Mayor of devastated Louvain on the New York State Liberty Loan tour, beginning Monday, May 5.

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GAMUT CLUB OF LOS ANGELES GIVES ANNUAL DINNER



Photo by Pacific Photo Co.

The Gamut Club of Los Angeles, Cal., at its May meeting and dinner. No. 1, the President of the Club, L. E. Behymer; No. 2, Carrie Jacobs-Bond; No. 3, Charles C. Draa, the Vice-President of the Club; No. 4, Joseph Zoellner, of the Zoellner Quartet; No. 5, Joseph Zoellner, Jr.; No. 6, Annette Zoellner; No. 7, W. Francis Gates, Representative of "Musical America" in Los Angeles. There is no mistaking the Secretary of the Club (for fourteen years in that office), Charles E. Pemberton, the gentleman with the expansive smile, seated in the central foreground.

LOS ANGELES, CAL., May 16.—The Gamut Club members got together for their annual celebration last night,

following the regular business meeting, with a dinner and program. After the dinner, at which L. E. Behymer, the

president, presided, and some of the guests included Charles C. Draa, the vice-president, Joseph Zoellner, Annette

Zoellner, Joseph Zoellner, Jr., Carrie Jacobs-Bond, W. Francis Gates, and Charles E. Pemberton, the secretary, a varied entertainment was presented.

Anna Ruzena Sprotte presented scenes from "Carmen" in which most of the singers were her pupils. A chorus of women's voices opened the program, with Myrtle Prubil Colby as soloist. The "Carmen" cast included Mrs. Arthur Perry, Mrs. Levengood of Santa Monica, Theodora Jones, Marjory Mackay, Mr. Pellicciotti, Mr. Schaeffe, and Mr. Jones. The instrumentalists were Christian Sprotte and Carolyn Le Ferve, violinists; Pasquale Fabio, violist; Lysbeth Le Ferve, cellist; Lewis Kern, flautist, and Georgia McDonald, piano. The most notable work was done by Mrs. Colby, Mrs. Perry and Mrs. Levengood. The Gamut Club's auditorium was crowded to the doors.

During the business meeting the club elected for its board of directors L. E. Behymer, Fred W. Blanchard, Charles E. Draa, Ben F. Field, E. G. Judah, H. D. Mustard, C. E. Pemberton, A. Y. Soule, and Abert F. Stepan.

The Southern California Chapter of the American Guild of Organists has elected the following officers for the year: Charles A. Demorest, dean; George Mortimer, sub-dean; Edward B. Gowan, secretary and treasurer; Ruth Shaffner, librarian; D. S. Merwin, chaplain. Others on the executive committee include Clarence A. Tufts, Ernest Douglas and Jaroslaw de Zielinski.

W. F. G.

At "Festival Night" on May 12 at the Cottey College Conservatory, Bertha Beman, contralto, sang Jean Paul Kuster's "Invocation to Eros" in her song group.

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New York, May 31, 1919

CHURCH MUSIC FOR THE PEOPLE

A movement of admirable possibilities was started last week at the Church of the Ascension in New York. This is nothing less than the inauguration of an annual series of oratorio performances, with a capable chorus and soloists of recognized standing in the musical world. Verdi's Requiem led off the proposed series and the artists in the solo parts were Grace Kerns, Mary Kent, Arthur Hackett and Henri Scott. The chorus calls itself the Ascension Oratorio Society and it entertains the object "of promoting the cause of good music, of extending the cause of music for the people, of making room in the church's appeal to human nature for beauty, and for an art of the profoundest moving power."

In the middle ages the church fostered music as it did culture generally. But this guardianship it exercised in a peculiarly exclusive sense. The tonal art which it sheltered was mystic, grandiloquent, devoutly austere and not at all designated for popular practice and delectation. It did not give music to the people; it sheltered it rather from what it esteemed the contamination of vulgar usage. The people retaliated in the propagation of folk song. In time there happened to ecclesiastical composition that which always happens to art, sternly dis severed from popular influence. It became atrophied and devitalized for all its majesty and grandeur. The infusion of the folk song element such as resulted in the marvelously humanistic art of Bach brought the complexion and the pulsation of life back into sacred composition and gave it a validity far above all Gregorian solemnities. Thus the people, after a fashion, gave music to the church.

It seems altogether proper to-day that the church should assist in the extension of musical benefits. From that point of view the project of the Ascension Oratorio Society deserves well. Concerts—even when they are municipal affairs and free to all—should not be the only means of diffusing the joys of music in its highest forms. Oratorios, cantatas, masses, motets and other forms of sacred composition occur periodically in churches of various denominations in all our leading cities. But they are generally incidental to the services. True, some very admirable performances of master works have been given in New York churches—recall the presentations of the "St. Matthew Passion" at St. Bartholomew's under the direction of Arthur Hyde, and elsewhere of masses and oratorios of Dvorak, Cesar Franck, Gounod, Mozart, Elgar, Parker and others. Nevertheless in the present case the spectacle is even more encouraging. For the object is primarily music for the people's sake, and in surroundings where the message of art can most readily fulfil its ennobling motives.

It has other advantages. Music lovers know how vastly more impressive and pertinent are, for example, the great sacred works of Bach when performed in a church rather than in a concert hall with its inescapably worldly atmosphere. Should the Ascension Oratorio Society flourish, lovers of choral music may at last find themselves in a position to hear the world's greatest devotional compositions in an environment befitting their exalted nature.

A WORTHY ENTERPRISE

That Fortune Gallo has taken to his care the erstwhile Commonwealth Opera Co., that he intends to make it a purveyor of opera in English throughout the country invites to agreeable speculation. For Mr. Gallo is an intrepid manager and luck has been increasingly attendant upon him. His San Carlo troupe has thriven and become an indisputable musical force. Comparatively unpretentious, it has given performances of standard operas that even fastidious music-lovers could endorse, from which they could derive measurable enjoyment. As it has grown in popularity its artistic resources have been strengthened. Mr. Gallo has utilized his success as an incentive to continued musical growth and enhancement. As a result of his sincere and honest policy the public has acclaimed his company as it never did the numberless, short-lived itinerants, high-sounding in name but otherwise insignificant. Indeed Gallo has done considerable toward the creation of an opera-loving public in certain musically backward sections of the country.

And now, with the materials for an excellent company, he plans to cultivate and popularize opera in the vernacular. Judging by the precedents the sagacious little man has established he will handsomely succeed. The battle for opera in English, though noisily waged for years, is still young and by no means decided. Mr. Gallo may be depended upon to strike a telling blow in favor of the cause.

WHEN DO WE GET OURS?

Music lovers, scholars and writers in Japan have succeeded in passing a bill through the Japanese House of Representatives for the "prompt establishment of another governmental music school for the promotion of civilization in Japan." "Another" governmental music school, mark you! Japan may not yet rank among the great musical nations of the earth from a creative standpoint, but since the question of establishing conservatories is a cultural one the matter is consummated without needless debate and sophistical hair-splitting.

Now even those who entertain doubts as to the precise degree of American musical advancement will have no hesitation in conceding this nation to be as musical as Japan in point of executive and creative achievement. But whereas Japan has already determined upon its second national conservatory we are still waiting for our first. When shall we get it—when the Japanese establish their tenth or their twentieth? Or later?

DISCOVER THE "MANFRED" SYMPHONY

Nothing has been made public as yet concerning the programs of next season's symphonic concerts, but on the certainty of one matter we should be willing to stake much that we value materially. Briefly, we are prepared to wager that Tchaikovsky's "Manfred" Symphony is not entering into the calculations of conductors now occupied in confectioning programs. We wish the surmise were false but our faith in this phase of our instinct is powerful. It is four or five years since this great master work found a place on the programs of the Philharmonic, and even more since Mr. Damrosch presented it—and with cuts to suit some rather unexplainable fancy of his. Undoubtedly the "Manfred" has never become popular like its composer's fourth, fifth and sixth symphonies. But it may be questioned whether a little propaganda in its behalf would not enhance its vogue. The three just mentioned are played to death. Some of us have come to grow sick at the mere name of the fourth, which even the moving picture houses are now exploiting with a vengeance. But there is more inspiration in the opening movement of the "Manfred" than in all four of the F Minor. The work is long—granted. But no longer than the C Major of Schubert, and scarcely more so than the "Eroica." It has its sombre moods, but variety in abundance none the less. Tchaikovsky said some hard things about the symphony, and commentators have taken him too freely at his word. But Tchaikovsky erred frequently in estimating the value of his outgivings. He admitted liking the first movement—doubtless the best of the four, particularly in the coda, that magnificent explosion of spiritual revolt and upheaval. But when people grow to know the symphony they will perceive that the Russian never conceived a more startling piece of tone painting than the eerie scherzo, or pages more profoundly expressive than the last two parts of this rugged masterpiece.

PERSONALITIES



At the Front Gate of Namara's Mexico Abode

Stone walls do not a prison make in Mexico City, evidently; nor high fences either. So Namara, the lyric soprano of the Chicago opera forces, from her picture above, has chosen for her motto, "Safety First," and a gate that has a lock. We hear that during her season with the Del Rivero forces she made assurance doubly sure by carrying a tiny pearl-handled revolver. Why go to France for excitement? we ask to know.

Sundelius—Marie Sundelius, soprano of the Metropolitan Opera Company, assisted at the meeting, 12,000 strong, which opened the present Salvation Army drive.

Journet—The noted French basso, Marcel Journet, who sang for a while this past season with the Chicago Opera Association, made his re-entrance at the Paris Opera in "Thais" on April 25.

Elman—Mischa Elman, it is said, plans to devote much time next season to composition. A synopsis of a drama with incidental music has been submitted to Mr. Elman, for which he may write the music.

Formes—Karl Formes, baritone, formerly of the Society of American Singers, recently heard in "Bianca" at the Park Theater, in New York, will appear, it is stated, on the screen under the Vitagraph banner.

Harriss—Dr. Charles A. E. Harriss, the Canadian musician, is planning to launch in London no less a project than a chorus composed of 10,000 singers. He contemplates gaining permission to have this immense chorus heard in one of the public parks of London.

Ysaye—Eugen Ysaye, whose property in Belgium was laid waste during the war, returns to Brussels shortly to ascertain the degree of damage done to his old home. Mme. Ysaye and their children, who have been at Nice, are expected to return to America in the fall with M. Ysaye.

Ruffo-Bonci—General Director Campanini of the Chicago Opera Association has declared his intention of presenting Titta Ruffo and Alessandro Bonci together in Verdi's "Masked Ball" next season. Mr. Campanini considers that the combination of the most famous of Hammerstein's tenors with the great Italian baritone in the same opera will create a sensation.

Scott—The song composer, John Prindle Scott, told recently how a woman hearer said to him enthusiastically: "Oh, Mr. Scott, I like your songs so much, and the words you write for them, too! Are those your words than we just heard?" Responded the composer: "No, madame; those words are by a gentleman named Isaiah."

Beach—America's noted woman composer, Mrs. H. H. A. Beach, has spent the past winter at Hillsborough, N. H., "in work and study," as she writes to a New York friend. "I have much good health to be thankful for," she adds. Mrs. Beach's composing has been interrupted by occasional concerts and a number of short tours, during which many of the programs have been, by request of the concert managers, entirely of her own works.

Hammerstein—The famous impresario, about to re-enter the field of his former triumphs and battles, said lately, "During the last ten years I have been scouring the world for novel operas, and I have in mind many things not yet done in America. It is the secret of my success to find great operas and great artists before they are well known. Opera for the people does not mean continual repetitions of 'Rigoletto,' 'Aida,' 'La Bohème' and the rest of the familiar repertoire. The public will appreciate new things if they are good."

Galli-Curci—In an interview given to Success, the great soprano describes how she gave piano lessons for four years, until she was twenty, to help support her family. She lived, as she tells, in a shabby Milan suburb, and she charged for her lessons not quite one dollar. Needless to say, all this took place during the time that she was believed by her family and friends to possess only pianistic talent, and when her father, who had been well-to-do, lost his money. Her greatest distress, she says, was the rapidity with which her shoes wore out, for she walked so much to save carfare.



BY CANTUS FIRMUS

You Know What We Mean

MARY GARDEN refuses to pay a modiste's bill for \$2,700, declaring it is exorbitant. We don't know if it's exorbitant, but we will say that Mary didn't get much for the money.

And One Is Born Every Minute

HAROLD BAUER says that "every child born is a musician." Yet some persons would discourage race suicide.

Why President Butler Refused to Grant an Interview on Music

"I cannot at this busy time of the year spare a half hour for an interview on a subject of which I know so little as music. . . . We conceive it to be as deplorable for an educated man or woman to have no opportunity to learn anything of the history and theory of music, or of the personality and accomplishments of those who have been its chief representatives, as it would be to have no opportunity to learn anything of the history of literature or of great men of letters."—Nicholas Murray Butler, President of Columbia University, in a statement last week. (Our italics.)

A Splendid Way to Utilize Hand Grenades of the Late War

[ASSOCIATED PRESS DISPATCH]
PRESQUE ISLE, ME., May 11.—One mystery was replaced by another today when an explosion which shook the village last Thursday night was explained. Until today the cause of the explosion could not be located, but when the Methodist Episcopal Church was opened for the Sunday morning service it was found that the piano had been blown to pieces, apparently by dynamite. Considerable damage was done to the interior of the church. No reason for the act is known and there is no clue to the person who set off the charge.

"The reason is clear to any musician who has ever had to play on one of these church pianos, but the poor musician usually lacks the courage to carry out his ideal," comments the Boston friend who sends the clipping. "Pianists should erect a tablet to their unknown benefactor."

[From the Perth, N. W., News.]

The Perth Orchestra wish to announce that they will give a dance for the benefit of the Orchestra on Friday next. A good time is assured to all that attend, as we will endeavor to secure a good orchestra for the occasion.

The New Orleans Axman and the New York Society Person

Our New Orleans correspondent in-

forms us that a local composer has just created an immortal composition, "The Axman's Jazz." The work, H. P. S. tells us, "is the result of a threat of an ax murderer who, after many crimes, announced in the newspapers that he would fly over the city with bombs and spare only households playing 'jazz.'"

New Orleans's axman reminds us of a society woman who used to fly over New York with a bomb of words, threatening to exterminate every musical household that refused to bar Bach, Beethoven and Wagner.

O. G., MAN OF PARTS



The three accompanying sketches represent a musician of parts, Ossip Gabrilowitsch. The lower sketch shows his right hand, which annually has the task of reaching for a check of gigantic size (his press representative will give further details); the middle picture shows his remaining hand, which is used for similar purposes, also conducting, playing, conversation, etc.; upper left, a style of collar made famous by Messrs. Primrose and Gabrilowitsch.

WE'D like to borrow that Tennessee soldier who captured 132 Germans, disposed of a couple of dozen others, and sick him on a herd of those bogus vocal "teachers" in New York City.

THE New York papers are full of a slogan, in the interest of the famous highway of culture and refinement: "Give a Thought to Broadway." That's the trouble with many of our composers; they've been giving too much thought to Broadway.

CONTEMPORARY AMERICAN MUSICIANS

No. 70
VICTOR
HARRIS

VICTOR HARRIS, composer, conductor and vocal teacher, was born in New York City on April 27, 1869. He was educated in New York schools and in the College of the City of New York, where he went through his Junior year. When a boy he had famous career as boy soprano, beginning his musical work at a very early age. His musical studies were pursued in piano under Carl Blum, in composition under Frederick Schilling, singing under William Courtney, and conducting under Anton Seidl.



Victor Harris

With the latter Mr. Harris was associated for three years as assistant conductor, and among other activities spent almost four years, from 1892 to 1896, at the Metropolitan Opera House as coach for the artists and conductor at rehearsals. His chief work has been devoted to the teaching of singing, in which he has had a notable career. For fifteen years he has been conductor of the St. Cecilia Club of New York, one of the finest choruses of women's voices. Also conducted the Wednesday Morning Club and the Utica Choral Union. All his compositions have been devoted to vocal works, either solo voice or voices in ensemble. More than eighty songs by Mr. Harris have been published, as well as innumerable works in choral form. At the request of Mrs. Ethelbert Nevin he has arranged and published all the best songs of Ethelbert Nevin in choral form. Married Catherine Lawrence Richardson on June 20, 1916. Makes his present home in New York City.

All Aboard for the I. W. W.!

*Cher Cantus:

Us column engineers ought to form a union for protection against the Inspired Composers and all type-setters. Look-ahow this one ruined my high-brow Sunday col.

Yours for a compositor's purgatory.
HARVEY B. GAUL.

Pittsburgh, on Tuesday.
P. S.—Here's the clipping:

Boston is to be congratulated and so is Pierre Monteux. The post in the city of the Sacred God pays the neat little sum of \$20,000 a year. It is by far the best paying conductorship in the United States, and when you say that you are saying the world.

*We use this calumny against the printers with some anxiety and in the hopes that it won't offend the darling compositor who always sets us right when we misspell a word. C. F.

The Inspiration of the Grail

For versatility we nominate Josef Urban, scenic artist. Mr. Urban is painting the scenery for the coming "Parsifal" production at the Metropolitan. Also, we read in the *Globe* under Burlesque News that the same artist is responsible for the settings of "Stuffy" Marion's Big Show.

Paris Papers Please Copy

[Contributed by C. P., whom we thank.]

Interesting, if true, is the story recently circulated that the two last pages of the MSS. of Beethoven's Ninth Symphony, in some way detached from the others treasured at Berlin, lie closely guarded, under glass, in the library of the Paris Conservatoire; that they were

presented to France before the war by a private owner into whose hands they had fallen somehow or other; and that previous to their presentation the owner was offered "any price" for them by a pair of mysterious Germans. His answer to the offer, we are told, was that for one page, France would take Alsace; for the other, Lorraine.

Se non e vero, it is not even *ben trovato*. Beethoven was quite surprisingly guileless of taking either Alsace or Lorraine; and it would have been as logical to demand the return of the "Mona Lisa" in exchange for the French Riviera. But it suggests such interesting possibilities. Why not have included a revision of the world's music-boundaries in the constitution of the League of Nations? We might, then, let us say, in return for our proposed mandatory over Armenia, take a MSS. page of the Bach B Minor Mass; or we might trade a slice of the Philippines for "Parsifal," autographed by the composer. The world is assuredly "full of a number of things."

Newark, N. J., City of Linguists

[From Report of Newark, N. J., Festival on Another Page]

"Despite the vast spaces of the Armory and the perverse draughts, the ripple of laughter at the end of the last piece ("Bon jour, ma belle") showed that everyone had caught the words."

Come to think of it did you ever know an audience that didn't laugh boisterously (or sigh mournfully) whenever a singer offered a song in French, Italian, or some other alien tongue? To determine which person in the audience knows the least about the language being sung watch for the one who greets the song with the noisiest applause.

NEW ORLEANS BUSINESS MEN GUARANTEE OPERA

Plan Association to Insure Success of Season's Ventures—Vocal Societies Give Concerts

NEW ORLEANS, May 16.—Twenty leading business men interested in establishing the opera on a permanent basis in this city met in conference with Mayor Behrman and discussed plans to form an association that will undertake a general supervision of the work to prevent artistic or financial failure. Objection was made to any plan to place a guarantee of \$75,000 in the hands of promoters without some form of supervision. Some enthusiasts feared a large guarantee would insure against loss but would not be an incentive to good business methods of bringing here a first-class troupe. The present plan calls for 12½ weeks of opera at \$12,000 per week. Mayor Behrman appointed General Arsene Perillat, Theodore Grunewald, E. V. Benjamin, S. J. Schwartz, F. W. Evans and Parham Werlein as a committee to draw up a plan for the Opera Association. The passports for Louis Verande of Paris and New York, and of Harry Brunswick Loeb of New Orleans, are in sight and they anticipate crossing within a fortnight in search of songsters.

Presentation of "The Rose Maiden," by Cowen, was successfully given on May 14, sung at Loyola University by Mrs. Richard McCarthy, Miss Sullivan, Edwin Jacobs, Raymond Bassich, Wilhelmina Pelke and other splendid artists, and the chorus of the New Orleans Opera Association. J. B. Bassich conducted and there was orchestra accompaniment. Especially notable was the singing of Theodore Roehl, brother of the late Etta Roehl, who formerly gave memorable operatic performances here. Mr. Roehl has a magnificent baritone voice and uses it with rare skill. He is accounted one of New Orleans' prominent singers.

Genevieve Pitot, notable young pianist, will leave shortly for France with Mme. Eugenie Wehrmann-Schaffner to remain abroad to study.

The Philharmonic Society held its annual meeting May 15 at Tulane University at which directors for the ensuing year were elected. Reports were received from the educational, altruistic, scholarship, Junior Philharmonic and other committees, and plans were furthered for increased activity in the campaign for the 2,000 members necessary for the presentation of the usual excellent series of concerts for the season of 1919-20. A number of subscribers have increased the amount of their contributions for the purpose of sharing their opportunity to hear artists with inmates of such institutions as have appreciative listeners. The experiment is proving a success through widespread altruism.

A joint program by Frances Louise Diboll, pianist, and Rosalie Passalacqua, violinist, marked the last weekly recital at Newcomb College under the auspices of the music department. H. P. S.

Ruth Deyo Injures Hand in Traveling

LENEX, MASS., May 22.—On her way to play at a concert in Springfield, at which Caruso was to sing, Ruth Deyo, New York pianist, was injured as she was leaving a Pullman car near Housatonic. The door of the car slammed on her left hand, nearly severing the tip of the little finger. Miss Deyo was taken to the House of Mercy Hospital in Pittsfield, where an operation was performed. She is expected to regain perfect use of the finger, although it will be six weeks or more before she can play again. Her engagement in Springfield and all other engagements for the spring have been canceled.

Frederick Stock Becomes an American Citizen

CHICAGO, May 23.—Frederick Stock, conductor of the Chicago Symphony Orchestra, has become a full-fledged American citizen. Before Judge Merritt Pinckney in the Circuit Court, Mr. Stock took the oath of allegiance to the United States and received his final naturalization papers. He had declared his intention of obtaining American citizenship on Feb. 7, 1917, but the declaration of war with Germany prevented his being given second papers.

Belgian Singer Marries Secretary of War Mission

Octavie Belloy, soprano of the Royal Antwerp Opera, known on the musical comedy stage as Taviel Belge, was married on Thursday, May 22, to Marechal des Logis Emile P. Hendrickz of the Belgian War Mission to the United States. Miss Belge had sung in the cantonments and hospitals for a year before she assumed the principal rôle in "Fiddlers Three."

KEENE, N. H.—C. H. C. Dudley of the State School faculty, recently gave an admirable analysis, with musical excerpts, of César Franck's "The Beatitudes," which is soon to be performed here by the Chorus Club. Normal Hall was filled by the Normal School pupils, many of whom are members of the chorus, and Keene music-lovers.

BURLINGTON, VT.—Marian Keeler, soprano, appeared at the State convention of the Odd Fellows, May 15. She sang the "shadow Song" from "Dinorah," and as an encore Liza Lehmann's "Daddy's Sweetheart."

RUTLAND, VT.—The pupils of Mt. St. Joseph's Academy gave a concert recently in the library of the academy.

ABANDON PLANS FOR RICHMOND SYMPHONY

Financial Conditions Responsible
—Frieda Hempel and John
Powell Admired

RICHMOND, VA., May 24.—It is a matter of the keenest regret to the promoters of the new Symphony Orchestra to have to abandon their scheme for such organization next year, and perhaps for several years to come owing to the condition of the City Auditorium which in its present state is totally unsuited for such a movement. This fact and the lack of adequate funds in the city's treasury to meet expenses more pressing than the rebuilding of the structure, makes the plan not practical. In regard to the situation, John G. Corley, President of the Wednesday Club, said in a recent interview: "It will be years before the city will be in a financial condition to buy a site and erect a new

auditorium, to cost not less than \$500,000. Meanwhile for from \$60,000 to \$70,000 we can remodel the present building, introducing a new seating arrangement, and make it adequate to our needs for the next fifteen years." Plans have been made long ago for this step but the war prevented them from being carried out.

Frieda Hempel held a small but highly responsive audience spellbound at her recital here during "Victory Loan" week. She gave a modern French group including Hahn's "Fêtes Galantes," which she sang with consummate artistry. Her program included Troyer's "Invocation of the Sun God," an intensely interesting arrangement of a traditional Zuni melody; Schubert's "Hark Hark the Lark," "Rondel of Spring," by Frank Bibb, who acted as her assisting soloist as well as accompanist. Mr. Bibb gave a Chopin Nocturne, Chabrier's "Bourrée Fantasque," and a caprice from "Alceste," by Gluck-Saint-Saëns, in a convincing and scholarly manner. Miss Hempel sang many encores of the lighter variety, in response to requests.

John Powell, who has been paying his

sister a short visit, gave a splendid lecture on "Music and Nationalism" in the auditorium last week under the auspices of the Musicians Club. Most of his friends here have looked on him as a pianist and composer and were agreeably surprised to hear him in this new rôle. Mr. Powell pointed out convincingly that we were more Anglo-Saxon than English, and pursued the Anglo-Saxon way, and that the bond of a common tongue is impregnable and that it carries with it racial affiliations which nothing can break. The pianist then showed that in our large foreign population music was the one common ground of understanding, a universal language that will not lend itself to any misunderstanding. The broadness of Mr. Powell's mind upon such subjects as these is a source of additional admiration in his friends.

David Yagour, a young pianist, gave an interesting recital in the hall of the Corley Studio building recently, in which he showed promise for the future. He is under the instruction of E. L. Bolling, a teacher of note in Richmond.

Marcus Kellerman gave the third of his Spring recitals to a large audience. These recitals have been the source of much enjoyment to the vocal students.

G. W. J.

EVENTS IN TUSCALOOSA, ALA.

University Chorus Joins with the Local Forces in Cantata

TUSCALOOSA, ALA., May 26.—The University Chorus of the University of Alabama gave its second annual concert in Morgan Hall on the evening of May 26. Coleridge-Taylor's "Hiawatha's Wedding Feast" was presented in creditable fashion. The chorus, consisting of sixty voices, had the assistance of a small orchestra organized from the musicians in Tuscaloosa and at the University. It was an ambitious undertaking but went off with considerable brilliancy. A tenor solo was sung by Sterling S. Harris in excellent style. The audience expressed its approval. The director of the chorus, "Tom" Garner, conducted the cantata.

Preceding the cantata there was a short program of unusual merit. Stuart Mims of the University played the Rachmanninoff Prelude in C Sharp Minor with a comprehension that stamped him a pianist of marked ability. Mrs. Harry N. Eddins sang "O Don Fatale," by Verdi, with exceptional dramatic fervor. Ola Davis sang "Love and Music," from Puccini's "Tosca" excellently. The quartet from "Rigoletto" was given by Mrs. Eddins, Miss Davis, Sterling Harris and Philip Jackson in a remarkably smooth fashion.

A number of recitals have been given by pupils of Mrs. Harry Eddins, Maude Walker, Mrs. Julian C. Perkins, Ethel Kennedy, Adelyne Hood, Mrs. Alston Maxwell, T. A. Deason and others in the last few weeks.

T. G.

Rochester Festival Chorus Presents
Handel Oratorio

ROCHESTER, N. Y., May 22.—The Festival Chorus, Oscar Gareissen, director, presented Handel's "Judas Maccabaeus" at Convention Hall, May 16, to a large audience. It was the chorus's first appearance for a year, and the first oratorio to be given for several years. The soloists were all members of the chorus: Mrs. Loula Gates Bootes, soprano; Mrs. Arathea R. Caley, alto; Frank L. Trapp, tenor; and Henry L. Schlegel, bass. The ensemble of the chorus was excellent and long rehearsing had made them thoroughly familiar with the many difficulties. The soprano and tenor solos were well handled, Mrs. Bootes doing especially well with her clear, high voice in "Ah, Wretched, Wretched Israel." There was a small orchestra with Laura A. Wilbur at the piano, providing an effective accompaniment. Archer Gibson, organist, was heard at the Lake Avenue Baptist Church, May 16. The concert was the last in the organ series given at the church this season. There was a fair-sized audience.

M. E. W.

BROOKLYN, N. Y.—The fifth pupils' concert of the Fiqué Musical Institute was held May 10. Among the pupils who performed were Lucy Friese, Helen Friese, Helen McGrath, Arthur W. Siegrist, Edith Stich, Mrs. Robert Brante, Mrs. Mary Pendlebury, Alice McLaughlin, Bertha Lehnert and Elsa Golding. Katherine Noack Fiqué played the piano accompaniments for the vocal numbers. Fiqué's "God Guard Thee," a paraphrase on the Nessler "Trumpeter of Säckingen" song, was given by Arthur W. Siegrist.

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New York Tribune,
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Musical Paris Renews Ante-Bellum Activity

Important Concert Halls, Closed During War, Now Reopen—Commemorate Debussy in Brilliant Festival—Cortot and Gabrielle Gills Return From American Successes and Are Heard in Recitals—Easter Music in Paris

Bureau of Musical America,
54 Rue Vaven,
Paris, April 24, 1919.

THE Parisian public is overjoyed at the reopening of its important concert halls, the Salles Plegel and Erard, which have been closed since the commencement of the war. In peace time these were two of the favorite resorts of music-lovers, and in this moment of musical and artistic revival it was to be expected that their doors would open once again to their old habitués. Two interesting concerts are announced those of the Quatuor Parent and of Marthe Dron.

A Debussy festival was given at the Gaveau, proving a most brilliant artistic success. The hall was filled with lovers of Debussy's art, who had come to render homage and admiration to the master of modern music. Mme. Bathori-Engel and Ricardo Vines interpreted most perfectly the four splendid "Proses Lyriques," and were acclaimed insistently, until an encore was given. This was followed by the "Children's Corner," played by Edouard Risler with wonderful sonority, authority and humor. He was obliged to calm the public by an encore, "La Soirée dans Grenade." Then came a Sonata for harp, flute and alto, in which were heard Micheline Kahn, Gaubert and Jarecki.

Mme. Crozia scored a triumph with two "Rondels," "La Grotte" and "Il Pleut dans Mon Cœur." She was recalled and cheered and obliged to repeat her numbers. The same enthusiasm was shown for Ricardo Vines, who surpassed himself in charm, musical intelligence and personality. He interpreted "Toccata," "La Cathedral Engloutie" and "L'Isle Joyeuse," and was obliged to give several encores. Last came Magdeline Gresle, a sincere artist who always reaches the hearts of her auditors. Her warm, rich voice was stirring in the three "Chansons," sung with true artistic feeling.

Ricardo Vines has been credited here as the pianist who has done most to make known the works of modern French composers. His wonderful understanding and perfect interpretation of modern music has not, however, prevented him from loving and interpreting the classics with a rare perfection of style. He certainly stands out among the great pianists of the day and Paris greeted his return to this city with joy. His first concert included a varied and interesting program, Toccata and Fugue in D Minor (Bach-Tausig); "Passacaille" (1598-1653), by Luigi de Rossi; "Sonata" (1729-1783), by Padre Antonio Soler; Fantasia, Op. 17, (Schumann); "Feux Follets" (Liszt); Ballade in F Minor (Chopin); "Le Desert" (Balakiref); "Berceuse des Fées" (Glinka-Liapounov); "Jeux d'Enfants" (Moussorgsky); "Oiseaux Tristes" (Maurice Ravel); "Poisson d'Or" (Debussy); "Almeria" (Albeniz); "Sequidillas," Manuel de Falla, and "L'Andalouse Sentimentale," Joaquin Turina.

After his notable success in America and England, Alfred Cortot is to give a series of concerts in Paris. On Good Friday he played with the Colonne-Lamoureux Orchestra at the Chatelet, and met with a wildly enthusiastic reception. He is to give two concerts on the 3d and 10th of May at the Salle des Concerts du Conservatoire. A recital at the Trocadero, with the Lamoureux Orchestra, is announced for May 4, and on May 11 he will play with the Society Pour la Musique. After his final concert he will leave for England, where he is engaged from the 16th of May to the 5th of June.

The Associations Colonne-Lamoureux, which were combined under Chevillard during the war, are to separate. As the mobilized members of these two societies have, for the most part, returned to civil and musical life, each association will now be able to resume its independence, as in times of peace. This separation is announced for October next, when Pierné will return to the Chatelet, while Chevillard's orchestra will remain at the Gaveau.

Gabrielle Gills gave an excellent vocal

concert last week at the Salle des Agriculteurs. This charming and gifted artist has just returned from America, where her concerts and salon singing caused much enthusiasm. She is to give another recital, with Cortot, shortly, and much interest is being felt in the coming event. This singer's striking personality and melodiously pure soprano voice and superb style gained a unanimous success on April 15. She was recalled many times. Gabrielle Gills is an excellent artist and musician and uses her voice with thorough understanding and intelligence. Her program included songs by Handel, Rameau, Garat, Berlioz, Schumann, Franck, Blair Fairchild Boridine, Gretchaninov, Rachmaninov, Fauré and Debussy.

On Wednesday night Paderewski, accompanied by his wife, was seen at the opera during the representation of "La Tragedie de Salomé" and "Rigoletto." On his arrival at the Opera House he was received by Chevillard, Blobukowski and Kossowski, and after the orchestra had played the Polish National Anthem, Paderewski was the object of a long and enthusiastic ovation from the entire audience. Before he left the building he congratulated Chevillard on his orchestra, and expressed his satisfaction and appreciation of the evening's performance. As he walked down the marble stairway he was again cheered heartily by the spectators.

La Salle Marvaux, the new concert hall has just been opened in the Boulevard des Italiens, and weekly symphonic concerts have already been arranged with an orchestra of seventy-five musicians, under the direction of M. Szyfer. Cinematograph films are to be given there, illustrated by orchestral music. At the present moment, a partition, by Camille Erlanger, is being rehearsed, which is to accompany a splendid film of Andre Légrand. This idea of illustration by music is quite a new phase in the life of the "cinema," and it is attended with quite a little curiosity. It will give the effect of an opera, without the vocal parts.

The conferences given at the Salle des Annales by Reynaldo Hahn have caused a good deal of interest here. In one of these Mr. Hahn said, among other things, that one great cause for the decadence of singing is that the student will not saturate himself with the idea that singing exacts from those who practice it an ensemble of capacities which take a very long time to acquire. He condemned the abuse of expression saying that under the excuse of wishing to move an audience a singer will often charge his voice with exaggerated sensibility, which he will use continually, to the detriment of style and the degradation of values. Reynaldo Hahn is a disciple of *rythme* and *l'expression juste*. He is much against so-called tradition, and says that the only true tradition is found by study of a composition as it left the master's hand, and not in following some fancy interpretation of a once-famous singer, who arranged certain passages to suit his or her voice and style.

The sacred concerts of Easter week have been particularly interesting and inspiring this year. Churches and concert halls have been filled to overflowing and the general rejoicing and reaction from "War Easters" was specially felt and manifested by the sympathetic appreciations of the public at these festivals. On Thursday, April 17, three important concerts took place. The Concerts Touche gave a program including "Benedictus" of the Mass in B (Bach); "La Grande Paque Russe" (Rimski-Korsakoff); Handel's Largo; the 150th Psalm, by Franck, and the Ninth Symphony, by Beethoven, with chorus. The

soloists were Yvonne Moreau, of the Monte Carlo Opera; Plamondon, Mathilde Cosset and Cordan of the Opera.

On the same day the Schola Cantorum gave the "St. Matthew Passion" (Bach), with two choruses and orchestras, the solos being sung by Mme. Soree-Mourrey and Alice Segres. Plamondon was the tenor; Albert Gebelin, the bass, and Mme. Legrand-Phillip, the contralto. The orchestra and chorus of the Schola Cantorum were under Vincent d'Indy's bâton. The third concert (Pas de loup) comprised "The Passion According to St. John" (Bach); "Passion by Brockes" (Hændel); César Franck's "Beatitude," with Madeline Gresle as soloist; "The Redemption," Cesar Franck. Rhené Baton conducted with his usual perfection, and the orchestra did splendid work.

The Singers of St. Gervais gave two interesting recitals of sacred music in the Saint Gervais Church on the 17th and 18th of April, and the Church of the Sorbonne gave Rossini's "Stabat Mater" and Beethoven's "Christ on the Mount of Olives," with singers from the Opera and Opera-Comique. On Good Friday, the first part of the Sixth Symphonie, by Widor, was given in the Cathedral of Notre Dame, as was also an Improvisation on the subject of "Victimoe Paschali Laudes." The "Stabat Mater," of Pergolesi, was heard in the Church of St. Eustache on the 18th of April, and the "Messe Solonelle," for chorus and two organs, was given on Easter Sunday morning. In the afternoon works from César Franck, Dubois and Widor were heard with R. Huble at the grand organ.

The English Embassy Church gave selections from "The Messiah" on Good Friday evening, with John Byrne, Plamondon, Mrs. Clark-Holland and Miss Gaskins as soloists. The church was filled to overflowing an hour before the recital, and numbers of people were unable to enter. Mr. Vincent, organist and choirmaster, was the successful organizer and conductor of this evening's impressive music. Plamondon's interpretation of the tenor solos was exquisite. John Byrne, the American baritone, was in splendid voice, his phrasing and style leaving nothing to be desired. Mrs. Clark-Holland's fine contralto voice was heard to advantage, and the soprano solos were well rendered by Miss Gaskins, whose voice is sweet and flexible.

The Easter music at the American Church of the Holy Trinity was limited, owing to the indisposition of Gustin Wright, organist and choirmaster, who was confined to his room for some time before Holy Week. The choir sang an interesting anthem by Myles Foster at the Easter Sunday morning service, the solo parts of "As It Began to Dawn" being rendered by John Byrne, Margaret MacCrea and Hylda Golby. A festival of sacred music was heard at the Salle Gaveau on Good Friday afternoon, the program containing works by Handel, Franck, Bach and Schutz. The soloists were Madeline Carson and Yan Reder, of the Opera, and Mme. Malnory-Marseillac, with Alexander Cellier at the organ.

MARGARET MCCREA.

Recital of Original Works at Lake Erie College, Painesville, Ohio

PAINESVILLE, OHIO, May 23.—One of the most interesting musical events of the year at Lake Erie College is the annual recital of original compositions, which was given this year on May 19 in Memorial Hall. The program consisted entirely of compositions written by music students at the college, and the works, all in MS., were performed by Dean Henry T. Wade, Mrs. Wade, Miss Owen, the Glee Club and the Mandolin

Club. Among the compositions were a violin solo by Florence Owen, two marches by Christine Outcalt and Ethel Troyan, piano numbers by Gladys Warren, Thelma Robinson and Nancy Hubbard, a college song by Marjorie Harrison, and a contralto solo by Elizabeth Kendall.

HAZEL JANTZEN, KRIENS PUPIL, GIVES RECITAL



Hazel Jantzen, Violinist

Appearing in recital before an audience which filled Carnegie Chamber Music Hall, New York, on the evening of May 19, Hazel Jantzen, violinist, artist-pupil of Christiana Kriens, was heard in an interesting program and was cordially received.

Her tone and intonation were somewhat marred by a nervousness which no doubt should be overcome by more frequent appearances. Her playing was, however, very pleasing in Saint-Saëns's "The Swan," Bach's Air on the G String and a group of Mr. Kriens's works. Other offerings included the Mendelssohn Concerto, a Canzonetta by Ambrosio, "Improvisation," a charming composition by Gustav Saenger, played with the composer at the piano, and Wieniawski's "Faust Fantasia."

Her gifts as a soprano soloist also were disclosed in numbers by Kriens and the "Carmina" waltz-song.

She was the recipient of many floral offerings. Mr. Kriens gave at all times dependable support as accompanist.

M. B. S.

Henry Holden Huss Awarded Federation's Prize for His String Quartet

Henry Holden Huss, the noted American composer and pianist, has received the unanimous vote of the judges for the \$300 prize for the best string quartet offered by the National Federation of Women's Musical Clubs of the United States. Mr. Huss's prize-winning Quartet in B Minor will be performed by the Berkshire Quartet at the biennial meeting of the Federation at Peterborough, N. H., on Wednesday afternoon, July 2.

TACOMA, WASH.—The Elks Quartet of Tacoma assisted on the program at the celebration held May 4 in Aberdeen, Wash., in honor of the returned soldiers and sailors of Gray's Harbor. The quartet members are H. C. Ford, F. J. Stapleton, tenors, Frank R. Murtaugh, baritone, and John W. Jones, basso.

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Caruso Heads Famed Artists at Newark (N. J.) Festival

NEWARK, N. J., May 20.—Caruso was the principal soloist at the fifth annual Newark music festival. Having said which, we can begin from the beginning.

As in previous years, the festival concerts were three in number and were given at the Armory, May 16 and 19. The first concert, of a patriotic nature, featured Anna Case and Reinald Werrenrath; the second, a light-opera program, enlisted the services of Toscha Seidel, Helena Morrill, Lila Robeson, Orville Harrold, Thomas Chalmers, and Fred Patton; the third was "Caruso Night" and brought with it Nina Morgana as well as the great tenor. Audiences this year were larger than in the past, especially at the last concert, when perhaps close to 10,000 persons were present. The festival chorus, numbering now about 600, seemed, on the whole, better prepared for its work than it did last year. The orchestral accompaniment was furnished not, as in the past, by Newark musicians, but by members of the Metropolitan Opera Orchestra. To balance this importation of players, minor vocal parts were allotted to three Newark singers—Nicholas J. Tynan, baritone; Mrs. George J. Kirwan, soprano, and Mrs. L. Carroll Beckel, soprano.

The conductor, as in the past, was C. Mortimer Wiske, with the same love of *Liedertafel*, the same uninspiring interpretations, the same inability to keep orchestra and soloist together and to subordinate the accompaniment, and the same hopeless programs that have characterized his past festivals.

8000 Hear First Program

The first concert, given last Friday evening, drew an audience of about 8000 in spite of threatening weather. Some of the best choral singing of the festival was done on this evening, when the program included several old patriotic songs. Mr. Tynan, singing the incidental solos of two of the songs, and Mrs. Kirwan, serving a similar function in the "Battle Hymn," gave strong evidence that Newark singers are well worthy of participating in a Newark festival.

Mr. Werrenrath, the first soloist of the evening, introduced a splendid composition by his accompanist, Harry Spier, a setting of Christopher Morley's poem, "A Hymn for America." The piece is broad and dramatic, and the rich orchestration of Deems Taylor gives it added effect. As much of Mr. Werrenrath's singing as could be heard above the orchestra, which the conductor permitted to play very loudly, was sufficient measure of his artistic stature. Both composer and soloist were enthusiastically applauded, and Mr. Werrenrath was obliged to add two numbers, Del Riego's "Homing," and Aylward's "A Khaki Lad."

After an orchestral performance of Herbert's "American Fantasie," Anna Case sang the popular aria from Puccini's "La Bohème," "Mi chiamo Mimi." The audience, apparently but little annoyed by the fact that the orchestra were out of step with the singer many a time and oft, were captivated by the naïveté of Miss Case's conception of Mimi's narrative, and they made their keen appreciation manifest in no uncertain manner. Miss Case responded with Pearl Curran's "Dawn" and Behrend's "Bon jour, ma belle." Despite the vast spaces of the Armory and the perverse draughts, the ripple of laughter at the end of the last piece showed that everyone had caught the words.

The first half of the program ended with a sturdy, well-knit composition by Frederick Hall of Orange, a setting of a poem by Rev. William P. Taylor of East Orange, entitled "Onward." This piece has been played by the West Point Military Academy Band, by the combined bands which played at the Metropolitan

Opera House when President Wilson spoke there, and has been accepted by the director of Pershing's Band, A. E. F. On this occasion it was performed by orchestra and chorus, with good rousing effect. The composition is not pretentious, but it is solid and stirring. After the intermission the chorus sang a chorus by de Koven, "Song of the Flag."

Werrenrath Again Scores

Then Mr. Werrenrath gave Gounod's "Ring Out, Wild Bells," with splendid dramatic effect. Although the orchestra played the accompaniment very loudly, everyone was able to appreciate the fervor, the artistic restraint, and the noble interpretation which the singer applied to his work. Applause was loud and long and the baritone responded with Penn's "Smiling Through," and Walter Damrosch's "Danny Deever."

The chorus then gave a very noisy, metronomic, and painfully uninspiring performance of Fay Foster's "The Americans Come." However—such is the irony of fate—the audience was mightily pleased with the ear-filling sounds and demanded a repetition. Anna Case next sang the "Casta Diva," from Bellini's "Norma," and won fresh laurels. In sustained cantilena and in florid passages alike, she proved her complete mastery over her art. Being recalled by the insistent applause, the soprano gave "Robin, Robin," by her accompanist, Charles Gilbert Spross, and J. C. Rodenbeck's "To You." The singing of the national anthems of the Allies concluded the evening's program.

The Saturday night concert introduced excerpts from several light operas, such as de Koven's "Robin Hood," Gilbert and Sullivan's "Pirates of Penzance" and "H. M. S. Pinafore," and Flotow's "Martha." In the "Pinafore" selection the part of *Hebe* was taken by Mrs. Beckel, who again showed that Newark singers are worthy of singing at their own festivals. In the other Sullivan excerpt the Police Glee Club participated, led by Sidney A. Baldwin. Later in the program the policemen gave some numbers under Mr. Baldwin's direction.

The first soloist to attract attention was Miss Morrill. A stranger to most of the 6500 auditors, the young soprano distinguished herself in the opening trio from "Robin Hood," and afterward sang so well in the difficult "Forest Song" of *Maid Marian* that she was obliged to give an encore. Miss Morrill has a voice of charming quality, and she also has great technical skill. Her duet with the flute was excellently done, and the writer can say further that Miss Morrill is the first singer he has heard this season who sustained a trill without sliding off the pitch.

Ovation for Seidel

Toscha Seidel introduced himself by way of the *Vitali Chaconne*, of which he gave an admirable performance. He was recalled several times and finally responded with Beethoven's Minuet in G and Cui's "Orientale." Other program numbers of Mr. Seidel were Schubert's "Ave Maria," as arranged by Wilhelmj, which was played with pure tone and fine feeling, and a Chopin mazurka transcribed by Fritz Kreisler. The young violinist made light of all technical difficulties, playing Sarasate's "Gypsy Airs" with perfect ease. The violinist's other encore numbers were "Eili, Eili" and Auer's transcription of Beethoven's "Ruins of Athens" march.

Lila Robeson was extremely successful in her solo numbers, "O Promise Me," from "Robin Hood," and the flower song from "Faust." Both numbers were given admirable interpretations, and the soloist was heartily applauded. Mr. Chalmers, Mr. Harrold, and Mr. Patton were also very effective in the solo parts allotted to them. Mr. Chalmers gave the prologue to "I Pagliacci," Mr. Harrold the air "I'm Falling in Love With Someone," from Herbert's "Naughty Marietta," and Mr. Patton various incidental solos. The program in general was by far the longest of the three, lasting until 11.15. One could not help regretting that so much time was taken up with the light

operatic extracts. Interesting as these may be, they are of slight significance by comparison with works that might better be given at a festival.

And Then Came Caruso

The Monday evening concert was the climax of the series. An extra gallery had been constructed to accommodate the overflow and provisions were made for standing room. It seemed as if everyone in Newark and the surrounding communities who had ever harbored the wish to hear and see Caruso at close range turned out on this gala occasion. The great tenor was in excellent voice and the arias which he selected for his solo numbers were three of his best—"Celeste Aida" from "Aida," "Una Furtiva Lagrima" from "L'Elisir d'Amore," and "Vesti la Giubba" from "I Pagliacci." There was ardor in the first, tears in the second, and dramatic passion in the third. No more fitting selection could have been made from the array of arias with which Caruso's name is linked. As for encores, there were seven of them, and no two were in the same mood. The inimitable singer carried hearers through the gamut of emotions as one leads a little child by the hand, and the vast throng cried and danced with him.

Caruso's stage manner might well attract the earnest study of budding young artists who set great store by bows and grimaces and other stage tricks. When Caruso smiled it was rather because he was having a good time than because he wanted to provoke the plaudits of the multitude. His method of dealing with encores was unique. Without troubling to leave the stage and come up again and bow profusely and go off again and eventually "graciously consent" to sing another song, the great tenor simply brought two or three pieces with him and sang them in succession. It was an excellent lesson in the attitude of a true artist toward his work and toward the public.

The other singer was Nina Morgana, soprano, who disclosed a voice of great beauty and a technique of great development in her singing of "Caro Nome" from "Rigoletto" and the Valse from "Mireille." Miss Morgana's success is apparent from the fact that she won such hearty applause from the audience which a few minutes before had been enthralled by the voice of Caruso. She was encored after her first solo, and was applauded insistently after her second, despite the lateness of the hour, though she did not add a number the second time.

Present Dunn's Overture

Other numbers were the overture of Nicolai's "Merry Wives of Windsor," played by the orchestra, the chorus "Thanks Be to God," from Mendelssohn's "Elijah," the Soldiers' Chorus from "Faust," the Valse from "Eugene Onegin," Sousa's "Stars and Stripes," and the intermezzo of "The Galleon," a new opera by James P. Dunn of Jersey City.

The story of "The Galleon," of which the book is by Frederick H. Martens, was given in the program notes. It deals with pirates, a love story (in which the lover and the prospective bridegroom are not identical), a tryst of the lovers on deck at night, and a moist but triumphant death of the lovers, who jump into the sea. The intermezzo is played between acts two and three, immediately following the tryst. A *triste* atmosphere is at once induced by the announcement of a theme from the "love music" by stopped horns. This theme is carried from one instrument to another, making an effective, well-devised beginning. To be sure the Wagnerian breeze fills the sails of the orchestra and the theme itself is practically verbatim the opening theme of Liszt's "St. Elizabeth," so the result is pleasing. This is more than can be said of the rest of the piece. It is said that Mr. Dunn's opera is under consideration by the Metropolitan.

Taken as a whole, the festival concerts made very clear that much more could be done for Newark musicians at these concerts than is being done. The orchestra should be composed entirely of Newark musicians, there should be much greater opportunities for Newark conductors and assistant conductors, Newark soloists should figure more prominently, and Newark compositions should find a place on the program. What was done this year was commendable enough, especially in the matter of original

works, but the ground has only been scratched. Why should there be but one conductor and one assistant? Every concert should offer the opportunity for another musical director, and there should be at least half a dozen assistant conductors. The performances are not yet so perfect that either of these suggestions should be considered inexpedient. Should Newark be unable to supply the full musical force needed, there are neighboring communities. The custom of having a local soloist was abandoned after the second festival, but that should be revived. Everything should be done to make the concerts not merely a festival, but a Newark festival. The change would benefit not only the local musicians, but the net musical result as well.

PHILIP GORDON.

Mildred Graham Sings at Brooklyn Church Concert

Mildred Graham, soprano, was soloist at the Festival Concert given by the Tali Esen Morgan Chorus at the Hanson Place Methodist Church, Brooklyn, on the evening of May 22. Her solo numbers were "The Morning Wind," Branscombe; "Fields of Ballyclaire," Maley; "By the Waters of Minnetonka," Lieurance, and "Morning," Oley Speaks. In response to the applause Miss Graham gave "Bon jour, ma belle." Miss Graham also sang with the chorus of 250 voices. She has been engaged to sing with the Euterpe Club of Poughkeepsie on May 27.

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Fanning Enthralls Detroit Audience



American Baritone Appears Under University School Auspices — Chamber Music Society To Expand Activities Next Season

DETROIT, MICH., May 21.—Under the auspices of the Detroit University School, Cecil Fanning appeared in a concert of unusual merit at the Twentieth Century Club Building on the evening of May 19, Mrs. Sabra Dodd and Guy Bevier Williams acting as accompanists. Mr. Fanning's program was judiciously constructed from the opening group of French numbers to the closing songs in English. An air from "Richard Coeur de Lion" and "Vision Fugitive" from "Hérodiade" served to introduce the artist, the latter, in particular, proving of value in displaying an evenly sustained tone and smooth legato. Two Loewe songs, "The Clock" and "Edward," "Partout ou l'amour a passé" by Bemberg, and "Nôel des enfants qui n'ont plus de Maisons" of Debussy comprised the second group, of which the outstanding feature was the Debussy composition. This number has been presented here several times this season, but never so convincingly and with such poignant appeal as on Monday evening. Three old English folk-songs were immensely popular and the delicate phrasing and fine detail work in "Meet Me By Moonlight Alone" won such a cordial response that it was repeated. Keen interest centered in two compositions by Guy Bevier Williams, "Elderbloom and Bobolink" and "The Remote Princess," for the latter of which Mr. Fanning wrote the words which are delivered in declamatory style. "Elderbloom and Bobolink" is a fanciful and decidedly unusual little song, while the music of "The Remote Princess" strikes a deeper note and is highly impressive. Mr. Williams's musicianship is as obvious in his compositions as in the pianistic skill with which he accompanied Mr. Fanning. Numerous encores, which included a lullaby by Harriet Ware, completed the evening. A program detail for which Mr. Fanning is to be commended is the inclusion of the names of the authors of the poems with those of the composers of the music for the various songs.

On Tuesday evening the Northwestern Choral Club, under the direction of William Howland of the Detroit Institute of Musical Art, presented "The Festival of Spring," from the pen of Henri Matheys, of the first violin section of the Detroit Symphony Orchestra.

The Chamber Music Society

Glancing over the events of the closing season, one is tremendously impressed by the vast work accomplished by the Chamber Music Society. One cause that the society has assiduously promoted and supported is that of paying musicians for all but patriotic work. Due to the untiring efforts of Bessie G. Clark, the club now claims 500 adult and fifty junior members, of whom 150 are active musicians. These musicians have all been professionally engaged in presenting the 150 concerts of the season's schedule, even the children who played in the elementary schools being paid a suitable sum for their services. By remunerating the performers, the society has been enabled to choose its own programs and insure the inclusion of at least one of the old masters on each occasion. All of the students in the elementary, intermediate, high and night schools have been provided with excellent music at regular intervals. Mrs. Cornelia Stone has charge of arrangements for these paid



A part of the Saturday Morning Class conducted by the Chamber Music Society of Detroit, "snapped" as they were leaving the Art Museum, where the session is held. In the foreground is André Polah of the first violin section of the Detroit Symphony Orchestra; at his right, Margaret Mannebach, his accompanist. Above Mr. Polah is Ada May, a Surette pupil, who has charge of the class, and, at her right, Clara E. Dyar, president of the society. At the top are two of Miss May's assistants

engagements, which include fourteen professional appearances of the Detroit Symphony String Quartet, six concerts at Grinnell Bros. and a children's program, arranged by Mrs. Leon Rosinska, to be given in Hudson Auditorium on May 31. On May 9, at the Packard plant, the society presented the Symphony Quartet, inaugurating a new series to be given in various factories. A concert at the Dodge plant, by the Steiner Trio, followed on the fifteenth, and so on throughout the year. These programs are arranged by the Chamber Music Society but are paid for by the individual organizations. In co-operation with the Recreation Commission, the society has regularly presented concerts at the recreation centers, libraries, settlements, art museum and, on Saturday mornings, conducts a class of children at the museum, at which time the children themselves perform and talent is fostered and developed. On Tuesday evenings, under the leadership of Wirt C. Rowland, the society sponsors community sings at the Art Museum. Added to these activities are three lectures by Thomas Whitney Surette and three concerts for the public, three for men in uniform and three for public school

pupils, all free, given by the Society of Ancient Instruments, the Flonzaley Quartet and the Trio de Lutèce, the Chamber Music Society defraying all expenses. This club has been active in the patriotic field, giving numerous concerts at Ft. Wayne, Selfridge Field, the Army Hospital, the Naval Training Station and the Eagle Hut, the services for these being donated. The above resume does not include the regular Monday meetings, the artist series for which a fee is charged, nor other events for members. Another innovation is a series of concerts to be given regularly in the House of Correction, the Detention Home and the County Jail.

This is, indeed, an enviable record for the Chamber Music Society, but, if present plans mature, next season's will quite surpass it. A large measure of its success is due to the steadfastness of purpose and unflagging work of the president, Clara E. Dyar, who personally supervises each phase of the work and takes an active part in all of the events. At the recent meeting Miss Dyar was re-elected president, Mrs. Horace Dodge was made first vice-president, Mrs. Wilfred Leland second vice-president, Christian Leidich treasurer and J. Gourlay

Armstrong secretary. These members, with six directors, form the executive board. Mrs. Clara Koehler Heberlein has charge of the programs, Mona McCarty of the work in the penal institutions, Hazel Dewey the shop concerts, and Ada May the Saturday classes. The work of the Chamber Music Society has become so widely known that the Educational Club of Toledo secured the services of Miss Dyar on April 29 to give a detailed account of what has been accomplished in Detroit.

MABEL McDONOUGH.

Manuscript Society Presents Works of Philadelphians

PHILADELPHIA, May 19.—The Manuscript Music Society appeared as the guest organization in an interesting program Sunday at the Musical Art Club. The most substantial part of the program was a movement from the Sonata in D Major by Philip H. Goepf, with Carlton Cooley as violinist and the composer at the piano. Mildred Faas sang artistically three attractive songs by Agnes Clune Quinlan, of which "In April" was especially significant for its appropriate melody. Nicholas Douty sang with fine distinction his own "Silhouette," "Twilight" and "A Song of Joy." Piano literature was represented by an effective Prelude and "The Mountains," by Clarence Bawden, who also played them. Camille Zeckwer's poetic trio, "Pierrot and Pierrette," which concluded the program, was played by Carlton Cooley, viola, Frederick Hahn, violin, and Mr. Zeckwer, piano. N. R. M.

HUNTINGTON, IND.—Thursday evening, May 8, "Pocahontas," a comic operetta with book and lyrics by Fred Edmonds and music by Edward Johnston, was given by pupils of the high school. J. L. Swihart, who drilled the singers and directed the operetta, was congratulated on the excellence of the production.

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IRENE WILLIAMS WINS HIGH HONORS DURING FIRST SEASON

Young American Soprano Is Re-engaged by Numerous Bodies for Next Year

The first season in the concert and oratorio field has been a remarkably successful one for Irene Williams, young American soprano. Making her New York recital debut in the late spring of April, 1918, Miss Williams demonstrated at once that she was equipped for public appearances. Her list of engagements this season has been a long one and has included many prominent clubs. Among these were solo appearances with the Orchestral Society of New York, Max Jacobs, conductor, at Aeolian Hall; the New Haven Symphony Orchestra, Horatio Parker, conductor; the Pittsburgh Male Chorus, the Halifax Philharmonic Society, the Providence Glee Club, a Canadian tour with Creatore, the Englewood Choral Society, and recitals at Princeton, Fall River, Elmira and Salamanca. Successful in her delivery of her programs, she has been re-engaged in nearly every place she has sung, assuring her of a splendid season for 1919-1920.

Miss Williams' New York recital at Aeolian Hall this winter was again the occasion of high praise from the leading New York critics, her voice, musicianship, style and ingratiating personality winning hearty approval. She will appear again during the coming season



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Sorrentino Ends His Season

Umberto Sorrentino, the Italian tenor, is completing his season's concert tour, giving the thirty-seventh concert of his

tour at Greensburg, Pa., on June 2. Mr. Sorrentino will return to New York after his appearance at Greensburg before going away for the summer.

Werrenrath Assists Portland (Me.) Organist in Final Concert

PORTLAND, ME., May 23.—The final concert of the season and probably the last evening concert at which Mr. Macfarlane will officiate as Municipal Organist, was given last evening in the City Hall. Reinald Werrenrath, the assisting artist, sang superbly. He is always a great favorite in Portland and the warmth of his reception must have shown him that his popularity is in no way diminished. He was recalled again and again, and forced to sing three extra songs after his last group. Mr. Macfarlane played several popular favorites including Hollins's Concert Overture in C, and the "Peer Gynt" Suite of Grieg, and his own "Evening Bells and Cradle Song," concluding with his effective March on "Auld Lang Syne." He received an ovation. Harry Spier was a most excellent and musicianly accompanist for Werrenrath. A. B.

Concert of Sacred Works at Princeton

PRINCETON, N. J., May 24.—Under the direction of Alexander Russell, organist, a sacred choral recital was given last month by the choristers of Princeton University, assisted by readings by President John Grier Hibben. The program, beginning with an Ancient Plain Song from the thirteenth century, and a number by Aradelt of the sixteenth century, included numbers by Gounod, Faure, Hassler, Dubois, Mozart, Granier and Palestrina. The soloists were J. S. Montgomery, M. S. Davis and C. Cudlipp, and the University Brass Ensemble also assisted.

Following his recent recital at Atlantic City for the benefit of the Day Nursery, Frederick W. Vanderpool, the New York composer, received from Jessie Moore Hill, corresponding secretary of the Atlantic City Branch of the Mother's Congress, a letter of appreciation for his services and of admiration for his music.

ETHEL NEWCOMB IN RECITAL

American Pianist Presents Interesting Program in Watertown, N. Y.

WATERTOWN, N. Y., May 14.—Last evening witnessed the most unique social and artistic event of the season, or for many seasons, in this city. Few of the numerous artists who have visited Watertown have won such sincere and genuine favor as did Ethel Newcomb, the American pianist, at the High School Auditorium in her recital. Ella Robinson, a pupil of Miss Newcomb for the past two years, and a leading piano instructor in this city, invited about 500 of her friends to be present on this occasion as her guests. The program was interesting and well balanced. The first two parts consisted of the older masters and the last a group of modern composers, including Ravel, Debussy and d'Indy.

Miss Newcomb possesses the three essentials necessary to a really great pianist, technique, intellect, and a charming manner, quite in keeping with the dignity of the instrument she has mastered. Her technique is flawless, thrilling and inspiring. The delicate shading and tone color revealed the art of nuance as never before heard in this city. Miss Robinson is to be congratulated for providing such a musical feast for her friends. B. H. T.

ALBANY, N. Y.—A musicale was given at St. Andrew's Church Thursday evening under the direction of Alida V. Davis. Those who appeared were Julia Verch, violinist; James S. Shattuck, baritone; Welton Stone, boy soprano; Dr. Earl Kunker, whistler; Florence Hallway, contralto; George J. Perkins, tenor; Mary Fitchette, pianist; Mrs. George J. Perkins, soprano. Florence Page was accompanist. Dr. J. Albert Jeffrey, formerly organist of All Saints' Cathedral gave an organ recital recently on the new organ at the Ray Palmer Memorial Church.

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TACOMA HAILS LOTTA MADDEN

Soprano Returns to City as Soloist at St. Cecilia Club's Concert

TACOMA, WASH., May 14.—Lotta Ashby Ottrick Madden, soprano, formerly of Tacoma, was heard here, after an absence of five years, as soloist for the St. Cecilia Club at the annual spring concert, May 13. The homecoming of the artist was an event of importance in St. Cecilia annals, and the singer, a former member of the club, received an ovation as she appeared before one of the largest assemblages of a season unprecedented for brilliant musical offerings. Her first number was an aria from Massenet's "Hérodiade." Later she sang solos in the club's choral program, presenting also solo groups of her own.

This large choral organization, which is just completing its twenty-fourth season, presented its program splendidly under the leadership of Ferdinand Dunkley. The climax of the program was a cantata given with special accompaniment by Agnes Lyon, violinist; Margaret McAvoy, harpist; Robert L. Schofield, organist, and Rose Karasek, pianist.

A. W. R.

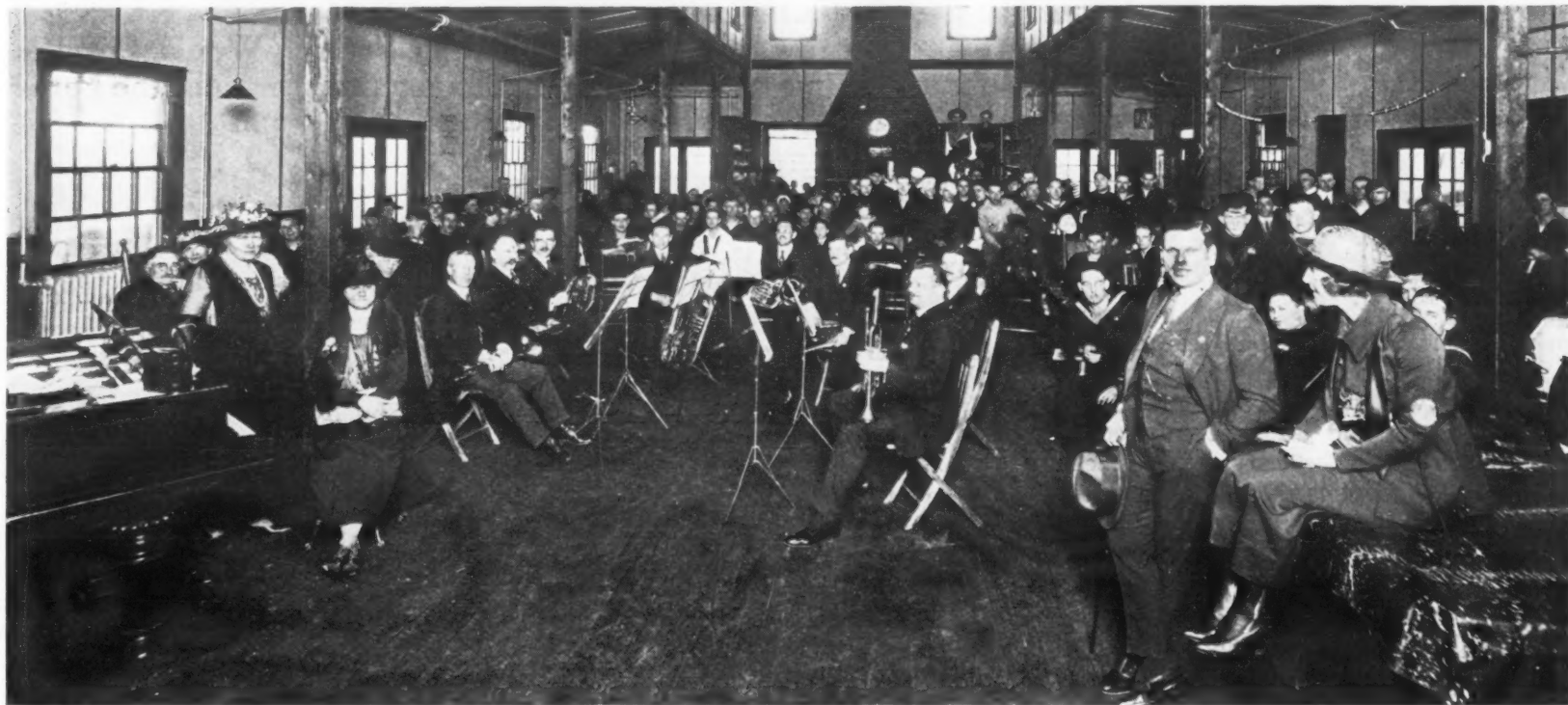
Louisville Male Chorus in Successful Concert

LOUISVILLE, May 23.—Despite a heavy downpour of rain, a large audience gathered at the auditorium of the Boys' High School, on Thursday evening, to hear the second concert of the 1919 season, given by the Louisville Male Chorus, under the direction of Carl Shackleton.

This club of forty singers has established a large following for itself, and upon this occasion the audience gave it the tribute of much well merited applause. The club offerings embraced songs by Coleridge-Taylor, Cruikshank, Bartholomew, Haydn, Murchison, van der Stucken, Riker, Warner, Zollner and Elgar. Their work was smooth, sure, crisp and well balanced. Mrs. W. H. Hutchings, who was to have been the soloist, was too ill to appear, and her place was taken by Miss Esther Metz, soprano, who sang two groups of songs in her usual fine manner and received much hearty applause. Miss Florence Blackman, at the piano, was, as usual, the perfect accompanist.

H. P.

Boston Symphony Brass Octet Entertains Soldiers



The Symphony Brass Octet, Led by Gustave Heim, Recently Organized by Members of the Boston Symphony Orchestra

BOSTON, MAY 23.—Boston's new musical organization, the Symphony Brass Octet, gave a recent concert, under the auspices of the War Camp Community Service, for the boys at the U. S. Base Hospital No. 10, Parker Hill, Boston. The Octet is composed of brass

players from the Boston Symphony Orchestra, directed by Gustav Heim, the orchestra's first trumpeter. The Octet includes two trumpets, one bass trumpet, one flugel horn, two French horns, one baritone and one tuba. The instruments blend beautifully and the ensemble is

mellow and stirring. The program containing serious and popular music was highly appreciated. After the concert in the Red Cross recreation building the players adjourned to the main hospital where they played for those who were unable to leave their beds.

Artists Aid Great Temple Choir

The Great Temple Choir of Brooklyn held its annual concert at the Baptist Temple on May 15. The choir was augmented to the number of 250 voices for the occasion. Grace Kerns, soprano; Charles Hart, tenor, and William Simmons, baritone, assisted. M. Rogers Fisher and Bevier Smith were at the piano. The Orpheus Glee Club of Ridgewood, N. J., was also heard in some lovely numbers. The cantata, "Joan of Arc," Gaul, was splendidly given Miss Kerns

was heard to advantage in a group of songs, and Mr. Simmons sang the "Prologue" from "Pagliacci" with spirit.

A. T. S.

Mme. Kaufmann and Five Pupils Motor from New York to Pittsburgh

Accompanied by five of her students Mme. Minna Kaufmann, the New York soprano and vocal teacher, will motor to Pittsburgh next week to conduct vocal classes in that city for six weeks. Mme. Kaufmann has closed her Carnegie Hall

studios after a successful Winter season. At the close of her Pittsburgh classes she will spend her vacation motoring through the White Mountains and Maine.

A recital was given in the Central State Normal School in Okmulgee, Okla., May 8 by Roger Bromley, young baritone. Among his offerings were Buzzi-Peccia's "Come Buy," Vanderpool's "Values," "Treat Me Nice" by Carpenter and "The Eagle" by Seneca Pierce. He was compelled to repeat "Values" and "The Eagle."

A Few Excerpts From the Criticisms of

IN OPERA

As Lady in "Martha."—"One again enjoyed her wonderfully cultivated voice, her light, pleasant, sympathetic and pure manner of singing her scales, grace notes, trills, her absolutely sure and clear staccato. Vocally she sang the part perfectly and her acting could not have been better."

As Violetta in "La Traviata."—"An organ of extraordinary sweetness and wonderful schooling, superb high tones."

As Sophie in "The Rosen Cavalier."—"She pleased with her lovely, surprisingly high, full and sparkling voice."

As Sulamith in "Queen of Sheba."—"She displayed again as in 'The Rosencavalier,' a wonderfully cultivated voice."

As Antonia in "The Tales of Hoffman."—"She displayed wonderful dramatic ability."

As Gilda in "Rigoletto."—"The aria was technically so well done and in delivery so warm, her hearers 'broke in' upon an open scene."

As Micaela in "Carmen."—"A maiden full of charm and modesty."

"She possesses an organ of exceptional quality and sings most artistically, making wonderful impression."

As Bird in "Siegfried."—"Her clear, pure, bell-like voice was heard to good advantage."

As Frasquita in "Carmen."—"Miss Da Costa's voice rang out above the others, clear and sweet, never once taking on a shrillness."

IN CONCERT

CINCINNATI, OHIO. . . . "Blanche Da Costa, a delightful young singer, displayed an excellently placed voice of most pleasing quality, very warm in timbre. She uses it, moreover, with great intelligence and displayed dramatic quality and security in the great aria 'Depuis le Jour' (Charpentier's 'Louise')."

"Her voice is charming and, in such a selection as 'Depuis le Jour,' particularly likable."

"A young singer gifted with a voice of loveliness and musical quality. She displayed pleasing variety of color and her rendition of the 'Louise' aria was beautiful."

CLEVELAND. . . . "proved to be a singer of great refinement, possessing a clear, flexible and pure voice of high range, qualities of which the two composers who dedicated songs to her had availed themselves, and brought into effective promi-

BLANCHE DACOSTA



LYRIC

SOPRANO

nence. Homer B. Hatch's song, 'The Day's End,' altogether spiritual in its tenderness and pathos, and Ward Stephens' 'In the Dawn of an Indian Sky,' a beautiful lyric sung in long-breathed legato tones of seductive sweetness."

"A voice of limpid quality, clear and of much sweetness. With her engaging gifts of voice and personality she should win an enviable place among our lyric sopranos."

NORWALK, OHIO. . . . "Her notes are rich and full and true; her range is wide and comprehensive; and she sings with a graciousness that always wins her auditors. Particularly pleasing was she in one or two encores when she played her own accompaniments."

PITTSBURGH, PA. . . . "won the audience from the instant of her appearance. She has a tone of crystalline purity, good style and fine enunciation. Her florid work is exceptionally good."

"A voice of much brilliance and volume. Her coloratura work was done with ease."

"A voice of excellent quality, flexible and fresh. She sings, moreover, with ease and assurance, so that her performance is effective and enjoyable."

BEAVER FALLS, PA. . . . "charmed her audience. She possesses a lovely soprano voice of wide range and beautiful tone."

"Made a great impression upon her audience and was recalled time and time again."

DETROIT, MICH. . . . "A voice of pleasing quality, youthful freshness and good training. She sings, moreover, with good taste and discretion."

"A voice of singular purity of pitch and sweetness of tone."

"A voice of delightful quality; rich, pure, fresh and beautifully trained. The young singer has a fine personality."

BATTLE CREEK, MICH. . . . "charmed her audience, scored highly. A voice of rare quality, methods most pleasing."

MUSKOGON, MICH. . . . "Miss Da Costa's voice revealed volume and richness of tone in addition to her song interpretative ability, for which she has already become noted, that should enable her to win to the foremost rank of American singers. . . . Her interpretation is equally excellent in dramatic recital, in classic ballad or simple melody. One follows the recital of a great emotion and visualizes the character in the song and is charmed by the glamour of the musical setting as Miss Da Costa interprets each melody. Clear enunciation adds not a little to the auditor's understanding of the theme. . . . The French group of songs and the old classics in the opening group showed Miss Da Costa's wide training in the field of song interpretation."

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Is It Undignified for Composers to Earn a Living?



An American Prix de Rome Might Supply Our Creative Musicians with Means for Education Abroad, But What About the Return Home?—A Publishing Society Would Furnish Glory But No Economic Support—Time Made Free by Economic Independence the Paramount Need with Producers of Original Art-works—The Necessity of a Fund

By ROBERT W. WILKES

THE failure of America to produce a composer of the first rank is admitted by everybody. This is a surprising condition, when one realizes the widespread cultivation of music in our country. Two solutions, an American Prix de Rome and an American composers' publishing society, have been prominently mentioned. Before these two plans are discussed, it would be well for us, like a well-qualified physician, to diagnose the case accurately, so that the proper remedy may be applied. In studying the abnormal condition of the patient, it might be advisable to make a brief examination of musical history in order to find out how the musical masterpieces of the past were produced.

The great masters, almost without exception, had to do a prodigious amount of writing before they began to turn out their masterpieces. Beethoven probably wrote at least 100 pieces in sonata form before he finally gave birth to the "Eroica," the "Appassionata" and other epoch-making works. Mozart wrote many symphonies before he finally produced the three great works in C, E Flat and G Minor. Wagner would be forgotten, if only his early operas survived. Tchaikovsky's first or even his second symphony is not by any means his best. Verdi wrote many operas before "Aida." The list could be multiplied almost indefinitely.

What chance has an American composer to gain such experience? Practically no chance at all under present conditions. The American composer, who is obliged to earn his living by giving lessons or by some other revenue-producing work, cannot give more than a few hours a week to creative work, and this amount of time is not sufficient to develop his talents properly, no matter how wonderful his natural gifts may be. As many have good cause to know, the financial returns from serious composition are so meagre that they are practically negligible. I think that my friend, Stanley R. Avery, a composer who has had practical experience in the matter, sums up the situation very neatly when he says, "Economic necessity forbids serious composition."

I thoroughly believe, and several other composers are in agreement with me, that the financial problem is at the root of the trouble. Some lay the blame on the critics, some on the attitude of the American public, some on the music-publishers, some on the commercial spirit of the age, some on the lack of talent of our writers. Personally I see no reason why America should not produce a musical genius as great or even greater than any writer of the past, if only conditions favorable to serious composition may be created. As conditions are now, the American composer simply cannot afford to give the necessary time to serious composition. The other causes mentioned are undoubtedly contributory, but, as I have said before and as others have corroborated in discussing this matter, the economic barrier is an insurmountable obstacle for most American composers. As far as I am aware, no one has ventured to deny this fact, and it would seem that no one who admits the necessity of earning a living and who realizes the lack of financial reward for serious work and the vast amount of time required for the making of a master-composer, can fail to agree.

As the remedy must fit the disease, it follows that a financial inducement of some kind must be offered. It is necessary to make some provision for our composers of serious music receiving at

least a living wage. Let us see if a Prix de Rome or a publishing society will effect this result.

I might say right at the beginning that I believe both these projects to be worthy and deserving of the support of the musical public. I believe that they are both good as far as they go. The trouble is that they don't go far enough.

As far as the Prix is concerned, it would be a fine thing for our young composers to be freed from the struggle of making a living for three years and allowed to give their entire time to composition. There may be some disagreement as to whether they should be sent to Rome, admittedly not a musical center of importance; still, if a composer is really inspired, he could compose anywhere, even on a desert island. But the important point to my mind is this: what is to be done with these young men and women when they return? And here, I think, is the weak point of the whole project. They will have been trained for a profession at which it will be impossible for them to make a living! They will be in the same boat as many American composers are to-day; they will have an ardent desire to compose, they will have received an adequate training, but they will have to turn their energies into some other line of work in order to pay their way. They will undoubtedly give their spare time to creative work, but, as I have tried to show, no composer ever attained Parnassus by such dilettante efforts.

Now let us consider whether a publishing society will meet the issue adequately. Many composers would no doubt be glad of a chance to have their works put into print. The question is, however, not whether the movement is likely to appeal to certain composers, but whether the project is, as its promoters would declare, "the most efficient, most legitimate and most dignified method of counterbalancing actual conditions." Rather a large order!

As the announcement of such a project reads, "A considerable number of symphonic and chamber-music works of proven merit by American composers have been published by certain public-spirited American publishers, and there is no reason for assuming that they will withdraw their support from the American composer in the future." The society proposes to publish only three or four chamber-music compositions each year, a number so small that I think we may safely assume it would be accepted yearly by the regular publishers anyhow. The royalties that the composer receives from works of this kind would probably be made even smaller than they are now. The society aims to attract as members the very people who now buy chamber-music and incidentally pay the composer his royalties. Mark well the stipulation that no royalties be paid the composer for copies distributed to members of the society; royalties will be paid solely for "copies sold at large."

The practical result would therefore be that instead of receiving on an average \$1.04 a year from his publisher for chamber-music works, which may have taken him about fifty hours to compose and write out, the composer will receive instead the large, juicy sum of 52c. in payment for his highly skilled labor at the rate of about one cent an hour, beside which the amount at present paid for the unskilled labor of the horny-handed son of Italian toil looms up like a fortune.

Some composers who have a large class of well-paying pupils in a large music center or are in some other way advantageously placed, may rejoice at

the prospect of having their works taken on this basis, but the young composer who has to give practically all his time to making a living may be excused if he fails to look upon the plan with much favor.

Why Not Pay Composers?

Why is such an outcry raised when it is proposed to pay our composers for their work? No objection is made when the music-teacher is paid for giving lessons or the performer for appearing in public or the critic for writing. Pianotuners are paid; so too are theater musicians, musical instrument makers, orchestral conductors, opera and concert singers, concert managers, organists, ushers in concert halls. The whole musical profession in fact is paid. Why accuse us of "coddling" our composers just because we want to pay them for such of their work as may be meritorious? Why is it "undignified" for a composer to ask for at least a living wage? Why talk of "patronizing" our composers and of "charity"? I always understood that charity meant giving away something for nothing. No American composer asks or wishes for charity in that sense. He is ready and willing to put forth his best effort for the musical world, and it is simple justice to give him at least a living wage.

Talking of charity, a composer friend of mine writes that in his opinion "it is the composer who gives the charity" to the members of the publishing society, for no part of their subscription money is allowed the composer for his composition.

Another point. It is to be presumed that a substantial sum of money will be subscribed by the members of this society each year, if the desired large membership is secured. To whom will this money go? Why, to the editors, the engravers, the managers, the clerks, the ink and paper supply houses, the music printers and other agencies too numerous to mention. These people are already earning a living wage; some of them in fact are blessed with a goodly amount of this world's goods. All are agreed that the composer is wretchedly reimbursed for his work; yet everyone but him is to be paid, though it is ostensibly for his benefit that the society is established!

I would respectfully suggest, therefore, that the composer receive the "substantial royalty" not only on "every copy sold at large," but that he also receive the same royalty for every copy distributed to the members of the society. Or better still, pay him a lump sum commensurate with his worth as a "skilled laborer" and the time his efforts consume.

It is hardly dignified to treat the composer as musical artists are treated at charity concerts—where everyone is paid but the performers!

The Fund Plan

I cannot, however, see how the printing and distribution of "three or four" chamber-music compositions or of two or three orchestral works every year can satisfactorily solve the problem, which, as I have tried to show, is mainly economic. There is one more possible solution—the establishment of a fund.

This idea, first suggested some years ago by Oscar E. Schminke, suggested again a few months ago by James P. Dunn and enlarged by the present writer, has already been endorsed by several musicians from entirely different parts of the country. It provides that a sum of about \$200,000 be raised by popular subscription or in some other

way; that this sum be invested, and the proceeds—approximately \$10,000—awarded each year to composers who submit the most worthy compositions. The best plan might be to pay for each accepted work a sum to be fixed by judges, no more than, say, \$1,500 to be awarded to any one composer in a single year. A fine symphony might receive an award of \$1,000; another symphony which showed promise but was not a meritorious might receive \$500 or \$250. The same scheme should apply to chamber-music, piano solos, art-songs, oratorios, operas, etc.

What would be the practical working of such a plan? A composer who received a substantial award would be justified in giving up some of his regular work and devoting that time to the composition of another art-product.

Some persons do not seem to appreciate the tremendous importance of the time element. A composer writes something that shows promise; the critic condescendingly says, "Yes, it's quite good for a beginner. Keep on writing; you may eventually produce something really worth while." Most composers earn their living by teaching music. Reflect, if you will, the constant plea of the busy music-teacher: "Really, I am busy with my pupils, my public appearances, my own practicing, my accounts, my own compositions and other legitimate avocations, that I haven't a minute to call my own." Ask one of these busy teachers if he could spare eight or ten hours a week for work at which he might receive the stupendous remuneration of a few cents an hour! This is precisely what the teacher-composer is asked to do.

This fund, as I have outlined it, would not be a pension fund at all. A pension is an amount periodically paid to an individual for past services. The award from the composers' fund would not necessarily be given to the same composer every year, nor would they be given for past services. In other words, a composer would be obliged to keep on working, and, moreover, turning out better work than the majority of his competitors, before receiving pay for his labors.

In conclusion I might say that the donors of the fund would substantially make an agreement with the American composer somewhat in this wise:

"You are now making a living at teaching or in some other line. Your time is practically all taken up with your daily labors, so that you have very little time for creative work. Show us, however, by your writings that you give promise of developing into a great composer, and we will pay you a certain amount for your compositions, this amount to be set by judges. In this way you can afford to give up some of your regular work and devote that time to your pen. We feel that you will be rendering more valuable service to us and to the country at large by giving this extra amount of time to composing particularly as we realize that the great masters of the past achieved their eminence only through constant writing. At the same time, you will be more contented on account of being able to follow your natural inclinations."

Concert Singer Says American Troops Prefer Opera to Rag Time

Returning on the *Valencia* on May 21 from France was Allen McQuhae, concert singer. He went over last June and became an observer with the Second French Artillery Corps. He was transferred as teacher to the infantry school at Langres and later ordered to give concerts to the American troops, who, he says, prefer classical operatic selections to ragtime, although they also like that at times.

PORTLAND, ORE.—Mrs. Thornton A. Mills, contralto; Mrs. Samuel H. Pierce, piano accompanist, and Miss Edith Woodstock, pianist, entertained the MacDowell Club on Tuesday evening, May 6. Mrs. Mills has a lovely contralto voice and gave some splendid renditions of several groups of songs. Miss Woodstock is one of the best of the younger pianists. Mrs. Pierce is an excellent accompanist.

N. J. C.



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First U. S. Army Music School, at Coblenz, Has Ada Turner Kurtz as One of Its Directors

Philadelphia Vocal Teacher and "Musical America" Correspondent Is Moving Force on Faculty of Unique Educational Institution for Men in the Ranks

FORTUNE has a way of making her awards equal in the end, and so, though answering the call of patriotic duty as a Y. M. C. A. entertainer meant the giving up of Ada Turner Kurtz's large circle of vocal pupils in Philadelphia, the cessation of hostilities and the occupation of Germany by our troops have conspired to bring her new honors as one of the moving spirits of the first army music school.

A hand-bill which, though the words on it are English enough, carries in the mere shaping of its printed characters evidence of its German origin, announces that "men of the Army of Occupation desiring to study music will meet in the Assembly Room, second floor of the Real Gymnasium, Casino Strasse and Kaiser Wilhelm Ring, Saturday afternoon, March 22, at three o'clock. Courses will be provided in the following subjects: Piano, violin, viola, 'cello, clarinet, flute, bass instruments, sight-singing, harmony, theory, operatic interpretation, musical history. Application for the courses can also be made to the Y. M. C. A. educational department, Löhrl-Ronell, Coblenz where full particulars regarding entrance may be secured."

Mrs. Kurtz, who was formerly a correspondent for MUSICAL AMERICA, from Philadelphia, encloses this manifesto in a letter to a member of this journal's staff, in which she tells about her experiences in Coblenz, where the Third Army's full-fledged school for all departments of music is established, the first institution of its kind that our fighting men have had. Mrs. Kurtz's technical position is that of head of the vocal department and assistant director to Charles E. Poston of Ohio, chief of the enterprise. Over 300 students are enrolled, and Mrs. Kurtz reports that the interest is so great that besides the sight-singing and other theoretical courses she has had to promise lectures on music history.

Meets Friends from the States

In her own special work she encounters many splendid voices, she writes, from all over America. Among her pupils are Robert Jack, a Philadelphia bass, and the brother of William Multer, whom she knew in Philadelphia. Others from the



Ada Turner Kurtz "Snapped" on Her Descent from an Army Balloon in Occupied Territory

States whom she has come across in the course of her work are George Huntington, the musical director of a large church in Jersey City, and a well-known Brooklyn baritone and church organist.

Her studio is in a German captain's home recently taken over by the American army authorities. She commends it as being fitted up in the most comfortable fashion and full of beautiful antiques.

Living conditions in Coblenz are described by Mrs. Kurtz as in many ways unsatisfactory.

She herself no longer wears the "Y" uniform, preferring to appear in civilian clothes, but various insignia such as a decoration conferred on her by General Hodge serve to show her rank to the public. A dress, she writes, is "cheap at 500 marks" (about \$125). All sorts of articles of wearing-apparel are made of paper. An apron might cost anywhere from twenty-five marks up. Food is no less expensive. White bread brought but a few pfennigs a loaf before the war; black (rye) bread now costs one mark, fifty pfennigs. Wine is anywhere from four to fifteen marks; lemons, one mark apiece, and oranges, two; while a chicken fetches forty in the market.

It was in August, 1918, that Mrs. Kurtz entered the "Y" entertainment service. In Philadelphia she had done a good deal of mission work, and it is therefore not surprising to learn that she won the tragic distinction of being the first American woman known to have acted as chaplain at the burial of our soldier dead when no regular chaplain was at hand.

A brighter color is painted into the picture of her war experiences by the account of how she stood on a mess-table to sing "Little Gray Home in the West."

Only Unofficial Woman Known to Have Acted as Chaplain for Our Soldier Dead—Makes Her "Studio" in Former Home of a German Captain

She was stationed very near the front and consequently enjoyed the doubtful privilege of being a good deal nearer the heart of things than the average entertainer.

Singing at the Camps

Even now, Mrs. Kurtz sings for the men in camp. At the Festhalle in Coblenz she appeared before an audience of 3000 on Sunday evening, April 6, when a long musical program was given in connection with a religious service. Again on Easter Sunday she sang at the Festhalle. Her contribution was a group of six numbers, among them the Gounod "Ave Maria," in which the high B Flat "rang out as clear as a bell," according to a report from one of the hearers. From the same source comes the good news that Mrs. Kurtz was the first American woman whose voice was big enough to fill the great auditorium. The Easter program was repeated on April 27 across the Rhine at the big central "Y," with a seating capacity of 5000.

While the war was still on, Mrs. Kurtz made an ascent in a balloon over the fighting lines. Later, when peace or at least cessation of hostilities had been established, she went up in the same craft while General Pershing was reviewing troops on the field beneath. Mrs. Kurtz was able to get a snapshot of the general which is probably unique, so difficult has it been to secure such close pictures of him.

Mrs. Kurtz, herself a mezzo-soprano, was one of the most prominent Philadelphia vocal teachers. Her large classes included many singers now prominent in musical circles. Because of the urgent requests of her pupils here, prospective as well as actual, Mrs. Kurtz has decided to return during the summer, and plans to divide her time between New York and Philadelphia.

SAN JOSE TEACHERS MEET

Plan Membership Drive Next Fall—Bid Farewell to Dean Allen

SAN JOSE, CAL., May 16.—The Santa Clara County branch of the California Music Teachers' Association held an enthusiastic meeting at Sherman, Clay & Company's store Thursday evening. Plans for broadening the scope of the organization were discussed, and it was decided that a membership campaign should take place early in the fall. The election of officers resulted in the unanimous reelection of Walter B. Kennedy as president; Mrs. Brinker, vice-president; Elizabeth Aten Pugh, secretary, and Nicola de Lorenzo, treasurer. Herman E. Owen, music supervisor of San Jose High School, told of the music courses offered at that school. Mrs. Daisie L. Brinker and Marjory M. Fisher were appointed delegates to the state convention, which will be held in San Francisco next July.

Previous to the business meeting Manager Eardley of Sherman, Clay & Co., presented numbers by Paderewski, Hofmann, Gabilowitch and others on the Duo-Art Piano.

The recital last Monday evening at the

Pacific Conservatory was quite a festive occasion marking, as it did, the farewell appearance of Warren D. Allen, dean of the Conservatory for the past five years, who leaves at the end of the present semester to devote his entire time to his duties as organist at Stanford University. Dean Allen was assisted by Howard H. Hanson, dean-elect of the Conservatory; Nathan J. Landsberger, violinist; Jan Kalas, 'cellist, and Joseph Halamicek, violist.

Dean Allen opened the program with one of Bach's Fantasies and Fugues for organ, and later played some of the "Parsifal" music and a Chorale by Franck. A Beethoven Quartet for piano and strings was played by Messrs. Allen, Landsberger, Halamicek and Kalas, in a way to win the greatest applause of the evening. A part of this number was repeated in response to the insistent demands of the audience.

"Les Preludes" of Liszt, arranged for organ and piano by Messrs. Allen and Hanson, was given a splendid interpretation by these artists. The largest audience of the season was present to bid Mr. Allen farewell. With Mr. Allen's departure San Jose loses one of its finest artists, and a man who has done more to make San Jose a musical center than any other one person has ever been able to accomplish. M. M. P.

LOS ANGELES CLUB ELECTS

Gamut Members Hear "Carmen"—Organists Name New Officers

LOS ANGELES, CAL., May 16.—At the annual meeting of the Gamut Club, May 15, the following board of directors was elected: L. E. Behymer, Fred W. Blanchard, Charles C. Draa, Benjamin F. Field, E. G. Judah, H. D. Mustard, C. E. Pemberton, A. Y. Soule and Albert F. Stepan.

Anna Ruzena Sprotte presented scenes from "Carmen" at the Gamut Club's theater last night, in which most of the singers were her pupils. A chorus of women's voices opened the program with Myrtle Prybil Colby as soloist. The "Carmen" cast included Mrs. Arthur Perry, Mrs. Levengood of Santa Monica, Theodora Jones, Marjory Mackay, Mr. Pellicioti, Mr. Schaeffe and Mr. Jones. The instrumentalists were Christian Sprotte and Carolyn Le Ferve, violin; Pasqual Fabio, viola; Lysbeth Le Ferve, 'cello; Lewis Kern, flute, and Georgia McDonald, piano. The most notable work was done by Mrs. Colby, Mrs. Perry and Mrs. Levengood. The Gamut Club's auditorium was crowded to the doors.

The Southern California Chapter of the American Guild of Organists has elected the following officers for the year: Charles A. Demorest, dean; George A. Mortimer, sub-dean; Edward B. Gowan, secretary and treasurer; Ruth Shaffner, librarian; D. S. Merwin, chaplain. Others on the executive committee include Clarence A. Tufts, Ernest Douglas and Jaroslav de Zielinski.

German Minister of Art Will Admit Only Talented to Music School

BERLIN, April 4.—In an interview with Konrad Haenisch, the German Socialist Minister for Science, Art and Education, the minister stated that in future "the talent of the pupil, not the pocketbook of the parents," will determine the kind of education he gets. A free people's school for the higher education of all classes will be instituted "as a spontaneous development of the people's spirit." Only those who really have talent are to be admitted to the conservatories connected with this academy. "Personally," the minister added, "I am afraid if still more people in Germany play the piano there never will be real peace!"

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MCCORMACK SINGS IN SAN FRANCISCO

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Greek Theater Program—
Mrs. Lemare Plays

SAN FRANCISCO, CAL., May 19.—The second concert by John McCormack found the Exposition Auditorium crowded on Sunday afternoon when he appeared in recital. As at his previous concert, appreciation reached its height when the artist sang a group of Irish folk-songs, and four extra numbers were demanded. Mr. McCormack was in excellent voice and was generous in responding to the hearty applause which each group called forth. After his last program number, "Ah, Moon of My Delight," the audience absolutely refused to go. Several recalls brought the ever-welcome "I Hear You Calling Me." Donald McBeath, violinist, was warmly received, and after his second group gave two extra numbers. Edwin Schneider at the piano gave valuable assistance to both singer and violinist.

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HELEN ALLEN HUNT

On Sunday afternoon at the Greek Theater a notable program was given. Arthur Farwell, head of the department of music in the University of California, was heard in a short but interesting talk on "Music: University and State." The music consisted of the works of Emmett Pendleton, a native composer, whose musical settings to the lyrics of several well-known California poets made up most of the program. Helen Colburn Heath was the vocalist, and she gave delightful interpretations not only to the six songs which were written especially for her, but also to the four Oriental songs composed by Mr. Pendleton, who accompanied her at the piano.

Mrs. Edwin Lemare, wife of San Francisco's Municipal Organist, has the honor of being the first woman to play the mighty organ in the Exposition Auditorium. The recital on Sunday evening attracted a large number, for not only was Mrs. Lemare to play, but a special program of her husband's compositions had been announced, the only other numbers being two songs by Frederick Maurer, a local composer. "The Bells of Rheims," a powerful poem by De Vere Staupole, was given a musical setting by Mr. Lemare after the destruction of this beautiful cathedral, and a vivid impression of it as sung by Antoine De Vally on Sunday evening with the descriptive organ accompaniment played by Mrs. Lemare, with Mr. Lemare at the piano, will remain with all who heard this composition. Other numbers on the program were "The Morning Serenade," "Victory March," "March Sol," "Arcadian Idyll," and two movements from the Mozart G Minor Symphony. Mrs. Lemare, though she is seldom heard in public, is an organist of note and a licentiate of the Royal Academy of Music of London.

A concert was given by Mrs. John B. Casserly, pianist, assisted by Sigmund Beel, violinist, and Edgar Boyle, a singer, on Saturday evening.

The first commencement recital of the Conservatory of Music of the College of the Pacific was given by Ardis Carter, contralto; Gladys Fox, soprano, and Grace Hjette, pianist, on Thursday.

The forty-ninth meeting of the Douillet Musical Club was held on Sunday afternoon, when Alice Mayer, Yvonne Landsberger and Nathan Landsberger gave a fine program of piano numbers.

E. M. B.

ORATORIO SERIES OPENS

Every Seat Occupied at First of Annual Performances

On Thursday evening, May 22, the Ascension Oratorio Society of the Church of the Ascension, at Fifth Avenue and Tenth Street, New York, gave the first of what is intended to be an annual series of oratorio performances. Verdi's Requiem Mass, heard more frequently than any similar work here this season, was sung by the choir with four soloists, Grace Kerns, soprano; May Kent, contralto; Arthur Hackett, tenor, and Henri Scott, bass. The performance was a musically one and well expressive of the spirit of the work.

Every seat was occupied and many persons turned away.

The object of the Ascension Oratorio Society is, as it is stated, "to promote the cause of good music, to extend the cause of music for the people, and to make room in the church's appeal to human nature for beauty."

Shepherd-Gurowitsch-Foster Concert
Delights Lawrence Audience

LAWRENCE, MASS., May 23.—A trio of talented musicians—Betsy Lane Shepherd, soprano; Sara Gurowitsch, 'cellist; Eleanor Foster, pianist—gave two most enjoyable concerts on Wednesday and Thursday evenings, May 21 and 22, in

Russell Hall, Y. M. C. A. building, under the auspices of the Lawrence Humane Society. The attendance was not large but keen appreciation was shown. Miss Shepherd kept the audience's attention to the end. The 'cellist, Miss Gurowitsch, plays with a broad, rich tone, and is an expert technician. Miss Foster, pianist, accompanied the singer and 'cellist, and gave them admirable assistance besides playing admirable solos. A. L. M.

TORONTO ARTISTS BUSY WITH MUSICALE-GIVING

Graduation in Conservatory and Public
Schools Precipitates Large Num-
ber of Recitals

TORONTO, May 23.—There was a large attendance at Massey Hall on May 19, when the Toronto Conservatory of Music, of which Dr. A. S. Vogt is director, offered a piano, violin and vocal recital by its pupils. Eleven numbers, three of them instrumental, composed the program. Great applause was accorded Pearl Burford for her playing of Liszt's Concerto in E Flat, while Roy Davidson gave Chopin's Concerto in E Minor in excellent manner. Helene Allen, violinist, gave a pleasing solo. "Divinities du Styx" from "Alceste" was effectively sung by Gertrude Sirrs, and so was "Why do the nations," from the "Messiah," by Charles Shearer. Others taking part were Ada Richardson, who sang an aria from Weber's "Freischütz"; Bessie Hutchinson, whose offering was "Qui la voce sua soave"; Muriel Stark, "O Don Fatale" ("Don Carlos"); Edna Wakefield, "Chanson Provençale"; Vera Ings, a concerto, and Mrs. C. M. Corbett, the "Depuis le jour" aria from "Louise."

In her farewell piano recital at Foresters' Hall on May 21, before her departure for England, Grace Smith gave an interesting program. The first part of the program was illustrative of the song and dance forms of music; the second of the classic style, and the last of the romantic style. Beethoven's "Pastoral" Sonata, the principal example of the classic style, was well received. The romantic division was wholly devoted to Chopin. Mme. Smith introduced each division with a brief explanatory talk.

There was a very good attendance at Foresters' Hall on May 22, when Jeremiah Connors, baritone, and Zoe Cresser-Gaskins, pianist, were heard in joint recital. A varied program was presented and met with general approval. Mme. Cresser-Gaskins in the Presto and Andante of the Schumann Sonata in G Minor made a favorable impression, while her other offerings were also good. Mr. Connors's numbers included the Massenet "Elégie," "Honor and Arms" ("Samson") and "Dio Possente" ("Faust").

There was an unusual gathering of the musically inclined of Toronto at the Jenkins Art Gallery on May 20, when H. A. Fricker, J. Campbell McInnes and George McCann were hosts at an interesting musicale. Mr. McInnes was heard in a varied program, in which he was accompanied by Mr. Fricker. In the Bach Cantata No. 56, he had the assistance also of Luigi von Kunits, violinist, and Boris Hambourg, 'cellist.

Church Choir Gives Cantata

A successful musicale was given by the choir of Knox Presbyterian Church, under the leadership of W. K. Vincent, the organist. The main feature was the cantata, "Penitence, Pardon and Peace," in which the solo parts were taken by Ed. L. Crawford, baritone, and Ada Rose, soprano. Miss Gairns was at the piano, and Dorothy Wade, violinist, and Miss Lehman, contralto soloist, also assisted.

Llew Rees, supervisor of music for the Toronto schools, was unable, through illness, to lead the chorus of 1000 public-school pupils at the Empire Day concert.

A. T. Cringan, former supervisor in schools, took his place.

A cable has been received to the effect that King George has signified his approval of a visit to Toronto of the Grenadiers Guards' Band during the Canadian National Exhibition, Aug. 1 to Sept. 6.

Those who took part in the benefit concert in the C. O. F. Hall on May 19 were Myrtle Brown, soprano; Mary Wilson, mezzo-soprano; Lina Craine, prano; Albert David, tenor; Donald MacGregor, baritone, and Martha He pianist.

Edgar Burton, a fifteen-year-old violinist from the Hambourg Conservatory, played admirably at his debut recital. Isabel Jenkinson, soprano, assisted Broadus Farmer played the piano accompaniments.

Marian B. Adams, pupil of T. C. Jeffers, gave a graduation piano recital at the Canadian Academy, playing a variety program. Adeline Ballet, violinist, assisted Miss Adams.

The judges in the preliminary trial for the Empire Day Concert given at Massey Hall by the school children were Dr. Vogt, A. T. Cringan and Frank We man.

Mabel E. Brisbin, pupil of M. Stevenson, has been appointed soprano soloist at the Coliege Street Baptist Church. W. J. B.

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Russian Artist Called Unaffected
Boy as Well as Poet
of the Piano

By ERNEST HART
English Music Critic and Author.



Mischa Levitzki, Russian Pianist

THE piano is essentially the instrument of the salon and drawing-room. It is not easily portable and thus becomes identified with its own place and surroundings. Somebody once wrote a book entitled "Piano and I," and somebody else wrote a song called "Fiddle and I." You may play a fiddle in the concert room, in your own parlor or attic, in the street, on the top of an omnibus, or in a boat. You can carry it through life, it may become almost as much a part of yourself as your own voice. But it is not so with the piano. You cannot pick it up easily and tuck it under your chin and extract from it sweet sounds, or the reverse. It stands in its appointed place and you have to walk up to it, sit down at it and adapt yourself to its immobility. You do not change its position to make it sound better. You change yours in order to elicit from it the effects you desire.

It is this immobility, this feeling that the piano is a part of the home rather than of the individual, its association with often exquisite and refined surroundings, the friendships, the intimacies, the passionate moments that make it the most favorite of instruments, and one to the possession of which so many aspire. I would rather play or listen to the piano well played in a comfortable, artistic and well-appointed apartment than I would to a performance by a famous virtuoso in a concert hall, although I have experienced great moments of musical delight under the latter conditions. I have never appreciated the piano in a drawing-room more than I did the other evening when I heard Mischa Levitzki, last season's phenomenon of the keyboard, play to a small audience of friends and musical cognoscenti in a Central Park apartment.

Personality counts for much with a public artist. Appearance, mannerisms, attire, speech—all these are noted and discussed almost as much as the individual's art. I had heard Levitzki play at the New York Symphony Orchestra's concert in Carnegie Hall when he electrified the audience, including the critics, by his playing of Saint-Saëns's showy and effective, if rather empty, concerto. I was struck, as were so many, by his youth and apparently supreme certitude, which gave to his flawless technique and astounding dynamics an appearance of effortless ease. Personally I rather regretted then, and even more at his subsequent recital at Aeolian Hall, his apparently almost indifferent attitude toward his instrument and music. It struck me as possibly a pose, and in some printed remarks which I made with respect to the recital I expressed this view.

But I was wrong, and having recently heard and seen Levitzki at short range, I hasten to admit it. Standing, so to speak, at his elbow one is compelled to realize that he has no thought for himself, that his music is to him everything, and that the absolute mastery of the keyboard which he possesses is combined with a singularly unaffected and attractive personality. He is perfectly normal in appearance and manner, a genial, almost merry boy, of medium stature, sturdily built, with a strong, handsome face and a smile which captivates at once.

At the piano he is poet as well as supreme technician. To hear him play the first movement of the Schumann Sonata in G Minor surely one of the loveliest works in the literature of the piano to watch his well-modeled hands, the short, strong fingers caressing the notes and producing exquisite tones, or smiting them with thunderous effect, without any swaying of the body, tossings of the head or crouchings over the keyboard, or, in fact, any of the tricks of so many concert pianists, is to realize that Levitzki is one who loves his instrument and adores his art. And yet he is a boy—barely one and twenty. One asks one's self—what will he not be when to his present supreme skill and sense of the poetry and romance of music is superadded the insight, the passion and profundity, as well as the intellectualism of the mature man?

Although Levitzki was born in Russia of naturalized American parents, he has spent a good part of his life in New York and that city has every reason to be proud of him.

His principal master was Dohnanyi, the Hungarian pianist and composer, whom

I heard in London some years ago, when he was justly regarded as one of the greatest players of the lay. Incidentally, Dohnanyi is greater even as composer than as pianist; his piano concerto is one of the finest works for the instrument written, and should be in the repertory of every master of the keyboard, despite its length. Levitzki intends to give it in New York on his return from his approaching Australian tour, and it will be found full of new and strange delights—fiery, romantic, passionate, like so much Hungarian music, and calling for supreme technique on the part of the soloist. As Levitzki talked to me of Dohnanyi he played a lovely valse from his "La Voile de Pierrette," a pantomime with music, produced in Vienna, which would create at least as great a sensation as "L'Enfant Prodigue," with Wormser's music, so popular in New York a few seasons back.

Having played a Gavotte by Gluck exquisitely, Levitzki confessed to me that his favorite composer was Beethoven, and after hearing him play the "Waldstein" Sonata, one could believe it. I have said that he is a merry boy, and his great interest apart from music is baseball, which he will watch for hours with eager excitement. He is, however, intelligently interested in other subjects, and is a good talker, with no affectations or mannerisms. He works hard, is a devoted son, admitting his indebtedness to his parents, who have made great sacrifices for his career. He lives simply and makes friends wherever he goes, and I have not heard even the critics say one word of personal disparagement concerning this charming and talented youth.

YALE AWARDS PRIZES

Annual Scholarship Names Are Announced at Concert

NEW HAVEN, CONN., May 23.—At the annual concert of the Yale School of Music in Woolsey Hall last night announcement was made of the award of the following prizes and scholarships: Lockwood Scholarship in Piano-playing of \$125; Eunice Finch Wright, Lockwood Scholarship in Singing of \$125; Elizabeth Eugenia Murphy, Frances E. Osborne Prize of \$100 for the best examination in Theory at the end of the third year course; Divided between Lucy Codella and Thure Waldemar Frederickson. Steinert Prize of \$100 for the best original composition in one of the larger musical forms: Geraldine Barbara Deintz, Benjamin Jepson Memorial Prize, to the student who has shown the most promise in Theory during the first year's work; Jeannette Mabel Ericson for 1918. (Cannot be awarded this year until after the final examinations.) Prize of \$50 in gold for organ-playing: Virginia Bartholomew Carrington. Prizes for the best entrance examinations in pianoforte-playing: First, Carlton Wheeler L'Hommedieu; second, Evelyn Benham. A gift of \$25 from a friend to promote enthusiasm and interest in musical progress by a violinist: Arthur James Kent. W. E. C.

Bonnet Stirs Sioux City's Interest

SIoux CITY, IOWA, May 17.—Joseph Bonnet, organist, gave a recital last evening on the fine new organ in the new Baptist Church before a large audience that fairly reveled in the rare old classics. That a Sioux City audience could sit through and enjoy a Bach Fugue might well be believed to be an impossibility, and yet this occurred last evening and Bonnet made them like it. The crowded house gave expression to its enthusiasm with repeated applause, and the audience was gracious and liberal in his encores. The Baptist choir gave several numbers with Fred Wimberly, organist and director of the choir, at the organ. F. E. P.

Maude Allen, mezzo-soprano, who has just returned from France, appeared at the Strand Theater last week. Malcolm McEchern, Australian basso; Ralph Brigham and Herbert Sison, organists, were also heard. The Symphony Orchestra played excerpt from "The Mikado." Carl Edouarde and Alois Reiser conducting alternately.

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LAWRENCE HEARS LOWELL CHORUS

Amparito Farrar and Althouse Are
Chief Soloists at "Faust"
Concert

LAWRENCE, MASS., May 20.—The Strand Theater was crowded to the doors when the Lowell Choral Society gave Gounod's "Faust" in concert form last Tuesday. This was the second concert of the society this season. The soloists were Amparito Farrar, soprano, as *Marguerite*; Minerva Komenarski, contralto, as *Siebel*; Paul Althouse, tenor, as *Faust*; Carl Formes, baritone, as *Valentine*, and Willard Flint, bass, as *Mephistopheles*. The Boston Festival Orchestra of twenty players assisted. Wilfred Kershaw was at the organ, and Eusebius G. Hood conducted the production. Mr. Hood's cuts were made with discretion. Certain sections which are generally omitted when the piece is given in its proper operatic setting were presented with happy effect.

Mr. Hood, who, by the way, directed the lately defunct Lawrence society for a few years, has developed a splendid body of singers in this Lowell chorus of 150 voices. The "Soldiers' Chorus," the "Dies Irae" and the "Apotheosis" were done with specially fine effect.

Mr. Althouse's singing was, through his splendid vocalism and the brilliance of his high tones, probably the outstanding feature. His singing of the "Salut Demeure" brought him particularly hearty applause.

Miss Farrar sang her part tastefully. Her interpretations of the "King of Thule" and "Jewel" songs were artistic in every detail. Her initial appearance here is bound to be pleasantly remembered.

Willard Flint sang *Mephistopheles* with his accustomed finesse. Mr. Formes disclosed a voice of true operatic quality, used to dramatic effect. The music which falls to the lot of *Martha* and *Siebel* was well sung by Miss Komenarski. The orchestra gave good support on the whole.

A goodly delegation of Lawrence folk was present to applaud the efforts of the chorus, whose officers are Arthur C. Spalding, president; George S. Drew, vice-president; Samuel Kershaw, treasurer, and James S. King, secretary.

Fremstad's Chauffeur Wrecks Her Car in Owner's Absence

Olive Fremstad, operatic soprano, entered a charge of larceny on Wednesday, May 23, against her chauffeur, Daniel Driscoll, who pleaded guilty. Driscoll had taken a party of friends "joy riding" on Monday night after driving Mme. Fremstad to her home, and as a result of the chauffeur's entertainment, the singer's new automobile was smashed against an "L" post in Brooklyn.

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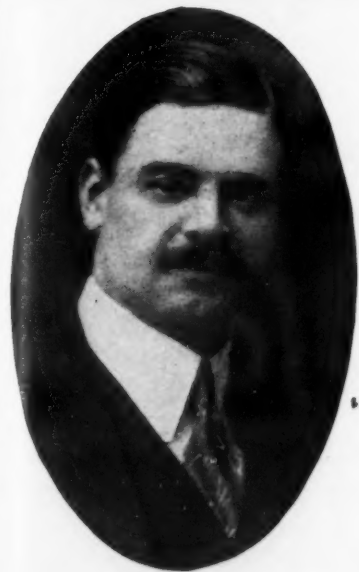
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Ethnologist Aids Composer to Draw Inspiration from Heart of People

Negro Composer Believes Folk-lore often Teaches Creator to Climb to Greater Heights by Recognizing the Racial Truths and Idioms—Not Sufficient Esteem Given to the Recorder—Frequent Distortion in "Arrangements" of Folk-songs—Work of Natalie Curtis-Burlin in Preserving Art of Indians and Negroes

By R. NATHANIEL DETT

IT has sometimes happened that the ethnologist, from a superior knowledge of the great fundamentals of life, as peculiarly expressed in the folk idioms of various races, has shown the composer, as well as many others, how to climb higher up, by stooping down a little. Coleridge-Taylor's "Deep River," "Bamboula," and many of his other works; Henry Gilbert's "Dance in the Place Congo"; Cadman's "Shanewis," and almost all of the works of our beloved Percy Grainger and many of the compositions of Brahms, Liszt and Grieg, have had as a source of inspiration ethnological record. Though the creative gift may go hand in hand with ethnological enthusiasm, as is true of some of the composers mentioned (especially those of our own time and country), yet this in no way affects, unless it be to accentuate, the fact that ethnology may be and often is of the highest service to art. For, beautiful as art may be of itself, its beauty grows ever more intense when glorified by the light of truth. It is inevitable that nationalistic art should possess this radiance, being drawn from one of the great fountain heads of truth—the heart of the common people.

But it is unfortunate that the art of ethnological research has apparently held second place in popular esteem to that of artistic creation. For instance, a new edition of the Bible seems to cause excitement among but few people, but a

dramatization of even part of one of its books sets all tongues agog. The latest history is read of chiefly in the columns of the book reviews but the latest novel, founded on only one of the minor incidents which the history records, becomes "all the rage." One harmonized song, or specially "arranged" spiritual, or a piece founded on only one or two measures of ethnological record, dashed off by a composer in a few hours, seemingly creates a profounder impression on the public than a whole collection of folk tunes representing years of labor and research. Yet in each case the creator of the masterpiece was debtor to the student of facts.

So the true ethnologist, whose efforts are confined to the difficult task of making records, and of these the music recording is one of the most baffling, must have much of the spirit of the real missionary, hoping for nothing for self but that perhaps by and through his or her work there shall come a greater mutual love and appreciation among the peoples of the earth; for records made by these ambassadors of the unlearned are as bridges of understanding over which the nations may pass, one to the other, and from which many an aspiring genius, in his search for the true and beautiful, has found the avenues which lead to the sublime.

One of the foremost figures in contemporary music history is that of Mrs. Natalie Curtis-Burlin. She has done more, perhaps, than any other in showing what real beauty lies in the simple undecorated tunes of the primitive peoples of the United States, notably the American Indian.

The "Indians' Book," which she compiled during several years of devoted service to the original American, so far surpassed anything of a similar nature that Mrs. Burlin was heralded everywhere as an ethnologist of extraordinary powers. So great an impression was made by this work that its author received many requests to make a similar effort in behalf of the music of the American Negro.

The Negro's Music

This Mrs. Burlin has essayed to do. In face of the fact that the Negro Year Book gives a list of about fifty compilations, essays or treatises on Negro music, it may appear to some that further efforts in this direction are superfluous. Yet those who are really familiar with the subject realize that all that has been done is only a "drop in the bucket" as compared with the magnitude of this peculiarly American heritage.

But what would make Mrs. Burlin's work distinctive, even though the field had been well exploited otherwise, is the fact that she approaches the study of Negro music from quite a new angle. In all the collections of these songs issued thus far, conventional harmony has been supplied by the transcribers, the Calhoun Collection by Miss Hollowell being the one notable exception. Mrs. Burlin's effort is to show that much of the charm of Negro music is due to a native manner of harmonization, as characteristic to the songs as is the rhythm and melody. This harmony, naturally being quite contrary to prescribed rule, is undoubtedly the real cause of many of the effects which hitherto have been

characterized as "indescribable." The work will be of especial value to the composer, for it will clearly show that the process of development, Negro music should follow a line of its own.

Recently I read in one of our prominent music journals that a certain plantation song, arranged by a well-known composer, was "stunningly harmonized." On sending for it, I discovered that the harmonies used were much more stunning, when considered in the light of Negro folk-song, for the changes, progressions, though striking to an unusual degree, were as foreign to Negro music as Scotch dialect is to Chinese.

Yet development of this music must come with time, and if Mrs. Burlin's books prove of service in helping to show the course of this development, as the undoubtedly will, this one fact alone would make their compilation eminently worth while.

There are to be four books in all, forming a "Hampton Series." Three of the books have already been placed upon the market. The scoring is for male voices after the singing of Negro male quartets.

Considering what these books essay to illustrate, it is hoped that other fields than Hampton, which have been less affected by refining influences, will be explored, and that another book will be added to the set, showing the harmonic progressions characteristic of the Negro mixed chorus also, for when the woman sings, the harmony is not exactly the same as when the music is adapted for male quartet.

The undertaking of such a work is most timely, for never was there so great an interest in folk lore in this country now; yet when one considers how fast the changes of circumstances are changing these songs to die out, one regrets that Mrs. Burlin could not have lived a century or so ago, to have caught the wild, weird harmonies of the primitive stricken people, like the acutely sensitive perfume of broken reeds—songs which the trend of events even in these late days seems to indicate were as acceptable offerings on the altars of God.

AWARD PHILADELPHIA PRIZE

Stokowski and Music Club Medals Presented to Local Artists

PHILADELPHIA, May 16.—The Stokowski Medal, this year competed for by six vocalists, was almost unanimously awarded, at the final test, to Estelle Hughes, with honorable mention to Mildred Jones. The winner will be invited to appear as soloist at one of next season's concerts of the Philadelphia Orchestra. Each contestant in the finals sang a classical aria, a modern aria and a group of three songs, of which one had to be in English. The judges were Nicholas Dauty, Edwin Evans, Henri Scott Marie Kunkel Zimmerman, Henry Gordon Thunder, Perley Dunn Aldrich, Mrs. Hedda van den Beemt, Ethel Altman, Frank Gittelsson, Martinus van Gelder, Maurtis Leefson and Hendrik Ezerman.

Another annual award of gold medals was made by the Philadelphia Music Club. The successful participants in the competitions of the club were Ruth Nathanson, piano; Zipporah Rosenberg, voice; Helen D. Bader, composition for voice.

Mary Miller Mount, one of the accomplished accompanists of the Matinée Musical Club, will be David Bispham's assistant when the noted baritone opens his master classes for vocalists here next season.

Anline Mary Prestwich, the Philadelphia soprano, has been appointed instructor in music at Virginia College, Lynchburg.

At the attractive concert given for the benefit of the Kensington Neighborhood House at the Adelphia Hotel, the soloists were Nina Prettyman Howell, violinist; Ethelynd Terry, soprano.

W. R. M.

Levitzi Engaged by Symphonies

Mischa Levitzi again will be heard with all the leading orchestras the coming season. Among the engagements which his manager, Daniel Mayer, has booked for him within the past fortnight are those with the New York Symphony and the Symphony Orchestras of Minneapolis, Detroit and Cleveland. He will play five times with the Damrosch orchestra, twice in New York and also on a tour which will include Philadelphia, Baltimore and Washington. With the Cleveland orchestra he will have three dates in January, two in Cleveland and one in Oberlin. Both Minneapolis and St. Paul will hear him with the Oberhofer forces and in Detroit he will play twice under the baton of G. Brilowitz.

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Sabots Clatter, and Joy Is Unconfined When the Gideons' Company Invades the Town of Tuffé

"The Froggies" Are "Roused Out" When 13, Instead of 250, Doughboys Prove to Be Quartered There—Clad in Sunday Best, Peasants Haul Benches to Monastery—How the Audience Was Gathered—Fausto Bozza Refuses to "Explain" His Solos—Making Music in the Mudholes of the Sarthe—Paris Rejuvenescent

By Constance Ramsay Gideon

Paris, May 1, 1919.

PARIS will soon be *dans son beau* again. Young couples kiss as they walk along the sunny streets, the sparrows are house-hunting, the shop windows blossom with a million colorful frivolities, the faces of the little midwives are no longer the purple of a bunch of violets (with a little red nose like a little red rose in the middle), but have taken on the fresh pinkness of a cherry. The Opéra-Comique and the theaters are crowded, matinée and soirée. Butter is down to two dollars a pound! and along the windows of the street of the Bakery, of the Butchery, of the Candlestick Makery, one sees, like the signs of a new awakening, the "affiches" which publish forth the glad news: "The telephone functions!" "The price of wine is low!" "The bath goes soon to ten!"

In the Sarthe region, where we sang for six weeks to muddy, homesick, disgraced doughboys, Spring was slower heralding her coming. It is true that she sent us a whisper every little while, coming up behind us and pulling us by the ear when she caught us off guard. But when we turned to hear her secret, she only whispered "April fool!" and ran away laughing and hid behind a snowstorm!

Nevertheless, in spite of the rain and the cold, there were primroses in the hedgerows, and little children and old women in the villages brought us offerings of sweet-smelling wood violets. Of course, we reciprocated with chewing-gum and chocolate, and occasionally with an invitation to the concert in the evening.

Oh, those concerts in the evening! We sang and played in sopping tents, while the rain drummed an accompaniment on the ridgepole and our audience stood shivering in ankle-deep mud. Every time a doughboy shifted from one foot to the other it sounded like a cow getting out of a wallow. We played in abandoned monasteries and abandoned barns, in schools and town halls, and in the Théâtre Municipal of many a village which could not have counted more than 10 inhabitants before the American invasion. The only thing we could be certain of in a new town (and we played in

a new town each night) was that it would be cold!

But the climax came one evening when the Temporary Acting Chief of the headquarters staff asked us, "Would you rather go on here between the light-weight boxing match and the Bingo Blackface Troupe, or will you go out to Tuffé according to the schedule I gave you the first of the week? There'll only be about 240 boys there, but they sure need entertainment." Of course we went to Tuffé. Of course, too, we started late. One always does. The Motor Transportation Office blames the artistic temperament. The artists say it's the chauffeurs. The chauffeurs say it's the M. T. O. It's like the game of our childhood, "Button, button, who's got the button?"

Improvising an Audience

When we got to Tuffé all was dark. We drove up and down the main street a few times, then lights began to go up in the houses. The third time we came back to the square we were met by two lieutenants and an M. P. "What can we do for you people?" they asked. "We're supposed to give a concert for your battalion this evening," said we. "That's fine," said the First Lieutenant; "we'll be tickled to death to have a concert, but my battalion consists of three first-class privates and ten M. P.'s." "Rouse out the Froggies and let 'em all come to the show," suggested the M. P. "That'll sort o' fill out the audience, an' they're all nuts on music, an' we'll be solid with them for the rest of their lives!"

By this time the street was full of small French boys in sabots and pinafores; of bigger boys and old men in blue smocks and flat caps; of women and girls, sabot-shod, shawled, many-peticoated, and coiffed with the coiffe of the Sarthe, one of the most beautiful of the traditional French head-dresses.

We were told that the best way to spread the invitation quickly was to have the town crier beat the drum around town. "But to beat the tambour for any news it is first necessary to ask the permission of Monsieur the Mayor," said the tambour. So the First Lieutenant and the M. P. went to interview the Mayor, while the Second Lieutenant persuaded the owner of the monastery to lend the refectory for the evening. Meanwhile, Fausto Bozza sang operatic arias on one side of the street, while Sascha Culbertson took out his fiddle and played Hungarian dances on the other side, in true Paggiacci fashion, to gather an audience. Henry Gideon was found missing. He

was discovered in the bakery buying souvenirs of the Franco-Prussian war. The bakeress called them "petits pains," but she was an unveracious person.

Constance Gideon, meantime had collected a doughboy and some kindling, and introduced them to the monastery stove. By this time the audience had begun to come in. They brought benches, chairs, footstools, from the Y. M. C. A., from their homes, from the Townhall! They were enthusiastic and vociferous, and their attire would have put any rainbow to shame! In honor of the American concert, they had laid aside their everyday costume and blossomed into their Sunday finery. The result was lamentable to the eye, but they were happy.

There was no lighting in the refectory, but the indefatigable lieutenant had "policed" a couple of lamps from somewhere near by. There was no place to put the lamps, so two doughboys held them shoulder-high while we sang.

First came a group of English folk-songs and American popular songs. These had to be explained in French for the sake of most of our audience. Then a group of Italian street songs, which Fausto Bozza refused to explain at all. But the audience enjoyed them anyhow. Then Sascha and his violin stole away the hearts of French and Americans alike. Some three or four French folk-songs, in the costume of the Sarthe, made the "Froggies" very happy, though the M. P.'s preferred "Wee wee, Marie!"

Then in turn *Figaro's* aria from the "Barber of Seville" the last movement of Mendelssohn's violin concerto, and a group of American songs, and the concert was over. The entire military population of the village, headed by the twin Statues of Liberty with their lamps, escorted us to our car, and bade us an enthusiastic farewell.

Next day, when we reported the evening's happenings, they were much puzzled at headquarters. First there was complete incredulity, then—"s'fact," said the booking chief "that outfit moved out of Tuffé" (he called it "Toughy") "two weeks ago, 'n I fergot to put it down in the book."

We've done all the mudholes of the Sarthe and before going into Germany to help keep honest doughboys from fraternizing with the vanquished foe, we shall have a month's tour of the French ports of embarkation. This will give us a chance to say *bon voyage*—in our newly acquired best French, of course—to our boys on the eve of their departure for home.

MURPHY IN PHILADELPHIA

Tenor is Soloist at Mendelssohn Club Concert—Sing Local Works

PHILADELPHIA, May 16.—The spring festival concert of the Mendelssohn Club was given at the Bellevue-Stratford, with Lambert Murphy as soloist. Mr. Murphy is one of the most admired of the younger American singers in this city, his previous popularity taking on the proportions of a vogue since his admirable participation in the Philadelphia Orchestra's performances of the Mahler Symphony a few seasons ago.

Mr. Norden conducted the chorus in its numbers, which included Rybner's "Maytime," and several numbers by

Philadelphia composers, Camille Zeckwer, Frances McCollin and the late Dr. Gilchrist being represented by interesting works. The ensemble singing was notable for the precision and delicate tonal shading which have characterized the work of the Mendelssohn Club in the past. W. R. M.

NORTH DAKOTA STATE PIANO CONTEST WON BY ALMA MEHUS



Alma Mehus, Young Pianist of Fessenden, N. D.

FESSENDEN, N. D., May 19.—At the state-wide piano contest held by the high schools on May 16 at the University of North Dakota, Grand Forks, Alma Mehus of this city won first place. Previous to the final contest, district trials had been held throughout the state. In the semi-finals, twenty-two contestants competed, and of these two were chosen for the final competition. Great interest had been manifest throughout the competition and at the final contest a crowd of 1500 persons attended.

Miss Mehus presented as her offering the Chopin B Flat Minor Scherzo, which she played with intelligence, fine dramatic sense, rich full tone and unusually facile technique. With the exception of a short period of study under Silvio Scionti of Chicago, the winner has received her entire musical education from her sister, Belle Mehus, a pupil of Heniot Levy of Chicago. A splendid future is foretold for the young pianist, who is only sixteen years of age.

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Our Subtler Faculties Said to Show that the Rhine of the Legends Was not German at All—Music Belongs to the Whole World—Deteutonize Wagner by Giving His Operas in Translation and in New and Fitting Stage Guise—Let the Americans Do It!

By W. HENRI ZAY

IT is a pretty game to make your theories fit your wishes. I shall be accused of playing it unless I steal my critics' thunder by announcing in advance that what I state is not theory but fact. I am not simply going to invent an excuse for a desire which craves indulgence. If we want to hear Wagner operas (and who except barbarians does not?) we might as well know that the greatest of them, those we want to hear, "Tristan" and the "Ring," are not of German origin. Indeed, if we eliminate the German language, nothing



W. HENRI ZAY,

New York
Vocal Teacher.

Author of "The
Practical Psychology
of Voice and Life"

German remains in them.

Considerable occult knowledge is required in order to understand this subject properly, and the reader must make an effort to get the feeling for this knowledge.

What Occult Science Discloses

We have to go back to prehistoric times for the origin of the Rhine legends. Material science cannot take us, but occult science can.

It is occult science which tells us that about the time the continent of Atlantis was submerged the whole human race was clairvoyant and communed on intimate terms with the hierarchies above us, the angels, archangels, and so on, who were our leaders and teachers.

These beings are not myths; they actually exist, and at that period mankind could see and hear them. Now we cannot, for we have lost our clairvoyance; it was necessary to lose it in order to develop our self-consciousness, the brain and the ego, which were then in embryo. I say *we*, because we ourselves lived then, in different incarnations from our present ones. We have had many other incarnations, both before and since that period.

As we progressed in self-consciousness our clairvoyant powers became more and more dimmed, and at last all that was left to us of the Rhine-legend beings and their deeds was their history, which, handed down through the ages, is preserved in the myths of the present day.

An interesting fact in connection with the Rhine legends is that at the period to which they refer the Rhine was a much greater river than now, and its mouth was where Iceland now is. The present North Sea was all dry land, so that the present Rhine is but a small part of the river which existed at the time when Wotan and his confrères were helping guide the destinies of mankind. The old bed of the Rhine has been traced by soundings and other scientific means and maps showing the old river bed have been made.

At that time there was no such thing as a German. The Rhine lay more in North Europe than Central, and those whose lives were connected with it were Norsemen and a people which is now the Scots, who, with the Celts, were the most highly developed humans then on earth.

The main body of the Rhine was gradually engulfed by the sea, leaving, as it were, only a small tail-piece, and eventu-

ally about this small bit the German nation was formed. As the sole surviving heirs, they calmly attached the history of the whole great river to this little tail-piece and themselves!

We are perfectly justified in taking from the Germans what never belonged to them. The Rhine of the legends does not exist to-day, nor has it existed in German times.

"Tristan," of course, is much more modern. The hero was Tristram of Cornwall. Isolde was Iseult of Ireland.

Why the Music Isn't German

So much for the librettos. How about the music?

During our evolution we were taught and given wisdom by the gods, or more correctly, the hierarchies of beings immediately under the direction of the God-head. The great sun-spirit is the most important of these in the earth's evolution. Our senses and brain were endowed with an understanding of a vast amount of spiritual and material knowledge, for our great good. But there was one thing so spiritual and god-like that it could not be translated into sense knowledge. This was music, which, though it comes to us through the sense of hearing, is a direct appeal to our innermost feeling. Through feeling alone may any real understanding of the spiritual relationship between music and cosmic origin be reached.

The prototype of the music which we apprehend with the ear actually exists in the spiritual ether. "The Music of the Spheres," often regarded as a merely poetic fancy, is in fact the name of an actual entity. We hear the music of the spheres between our incarnations. Some remember it quite well when they descend to earth—but not everyone who hears a symphony or sees a landscape can reproduce it! In order to reproduce it we must have the right tools, brain, eye, ear, hand; and to this end, when we are about to be reborn into the fleshly world, we choose parents who will supply the physical characteristics needed to give us bodies capable of being trained to the technique required for our self-expression. All this is not for our own glorification but for the general uplift of mankind.

When the spirit of the universe finds an adequate instrument—that is, a human being through which it can reproduce the music of the spheres—we call him a genius gifted for composition. He possesses a certain amount of clairvoyance, and, acting as a medium, he brings down to us this wonderful thing, music. (Let not every little imitator, or the still smaller imitator of the imitators, imagine himself a cosmic instrument!)

As music is cosmic in origin, it belongs to the whole world. It cannot belong to any one nation. Fortunate is he who is the instrument chosen to deliver a direct and true cosmic message, and thrice gladly should he give to all the world; and so, indeed, I believe he does. The greatest music must have been written without thought of recompense other than the happiness of bringing it into the world.

It is easy to say that Wagner worked for worldly reward. But would any human being persist as he did in the tragic fight for recognition merely for material reward? No amount of money could pay for such agony. Wagner got his reward in the joy of re-creating the great music of the spheres, and he is still getting it every time its gorgeous vibrations mount upward to ethereal space. What a wonderful feeling it must be to leave behind such a magnifi-

cent force to help glorify and spiritualize the earth, and oh! the breathless privilege of coming back and hearing one's own music; your intuition and imagination must continue this idea. There are no words.

Give Wagner in Translation!

Wagner, of course, had the idea that he was writing German music. Great music, however, is cosmic music. In this case it happens to be written by a German; there's nothing objectionable in that. But that it was written to German text—in this lies the trouble! The German language made it a German interpretation of an un-German thing.

The greatest authority I know, who writes in German, says that the German language is utterly unfitted for the conveyance of a world message for the reason that it is impossible to express in German, in definite terms, the highest and most inspired thoughts and aspirations.

It is a fine language to write in when you don't quite know your subject and hope to conceal your lack of positive knowledge.

It is the only language that can be translated into English, and the translation will be superior to the original in style, grandeur, rhythm, and clarity and beauty of expression. This, of course, does not apply to the little lyrics, especially of the sloppy, sentimental kind.

So we can appropriate the music, and let the Germans be grateful for that appropriation. For what would be their condition and the world's opinion of them now if we had no love and respect for the music which happened to arrive on this earth via German composers?

It is the German language that must be barred. The Wagner operas should never again be given in German in this country. Fortunately we have fine translations, a labor of love performed by a Scotchman named Jamison. When the "Ring" was given in English at Covent Garden with Hans Richter conducting, it was pronounced the finest production ever given.

There must be another great, very great, reform. The whole production, particularly the costumes, should be redesigned so that the characters may appear not as fat Germans but as Norse men and women. We must get out of our mind's eye altogether the disgusting figures which we used to see on the stage, whose picturesqueness would more fittingly and appropriately adorn a beer-barrel than an artistic and cultured performance.

Why should we be entranced with the music and at the same time have to laugh at the ridiculous costumes and masses of fat, pink flesh to which the German style of production treats us? Let our imaginations picture an ideal Scotch or English *Siegfried*. That image will be nearer the real thing, for the prototype of the perfect man also exists in cosmos, and the Anglo-Saxon type approaches it more nearly than any other

at present. Michelangelo's works teach us, for he was a cosmic instrument. *Siegfried* should be like his statue of David, a little less youthful but muscular and fit, not fat. And brown, pink—an outdoor type, tanned by sun and storm, clean-limbed and handsome face.

For years the German hero-type has been laughed at. Let us cut out this the German language, and the reform and rejuvenated product will be a thing of amazing beauty and a joy forever. Richard Wagner could see it, he surely be transported with joy at the improvement. There are some things even he did not have time to learn had to leave to others—to us!

This is a bare outline of a subject whose detail is enormous. There is solute knowledge back of all these statements, and while there is plenty of material here for the skeptic, please remember that it is easier to disbelieve than take the trouble to verify a thing.

But let me say this, Mr. Cynic, have told you now, and you will never the same again.

And in this great and needed reform let the Americans take the leading part. It has got to be done. Nothing can stop it. American singers, American managers, American scenic artists, American conductors—all these we must have. Let us forget tradition and work out problems all out afresh.

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Flora Van Westen and Maud Farrar "Springtime Musicale"

At the "Springtime Morning Musical" recently given at the Hotel Astor, New York, by the Women's International Auxiliary of the Daily Vacation Bible Schools, Flora Van Westen, contralto, was heard in a recital, assisted by Maud Farrar, violinist. She sang works of Handel, Beethoven, Lalo, Poldowski, Doret, Ferrata, Kennedy-Fraser and others. Among them was Leila Troland's new song, "Homeland," which was received with acclaim. The composer, who was in the audience, was singled out for an ovation when she rose to bow her acknowledgments after the singing of the song. Miss Farrar scored in works of Dvorak, Barns, Kreisler and Wieniawski.

Meta Schumann Wins Favor in Lowell, Mass., Recital

Meta Schumann, the New York soprano, who is to make her Aeolian Hall recital début in the fall, won much favor in her appearance at Lowell, Mass., on May 9. Miss Schumann was heard in "Amy's Song" from Cadman's opera, "Shanewis," Spohr's "Roses Soft Blooming" and a group of her own songs, "Why Not I?" "A June Pastoral" and "Thou Immortal Night," and was given a hearty reception for her artistic performance. Her songs were also thoroughly enjoyed.

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Form Harp Ensemble in Smith College



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NORTHAMPTON, MASS., May 21.—When Carlos Salzedo, the distinguished French harpist and composer, organized the Salzedo Harp Ensemble last season he gave an impetus to one of the loveliest new forms of chamber music. Since then other ensembles of harpists have been formed, and one in a representative American college. This is the Smith College at Northampton, Mass., where Katharine Frazier, who has studied with Mr. Salzedo, has founded the Smith College Harp Ensemble, shown in the above photograph.

On Jan. 22 a fine program of French music was given at Smith in John M. Greene Hall by Miss Frazier's forces, assisted by Esther Dale, soprano, and a chorus. The harpists played works by Rameau, Candeille, Dandrieu, and Debussy's "Reflets dans l'eau." Miss Dale sang charmingly songs by Fauré, Debussy, Fourdrain and Duparc, with the

ensemble. The chorus sang Mr. Salzedo's interesting "Four Choruses on a Chanson" and "Three Rondels of Charles d'Orleans." At Wellesley on March 22 a similar program was given, again with Miss Dale assisting. In both of the programs she sang a number of songs with harp, accompanied by Miss Frazier.

Miss Langenhan on Pacific Coast

Christine Langenhan, the noted soprano, arrived last week in Los Angeles, after ending her extensive tour of the South, where she met with the same success as on her recent Western tour. Miss

Langenhan opened her Pacific Coast tour with a recital on May 27 in Riverside. This was followed by appearances in Pasadena on May 29, May 30 in Pomona, and other cities. The soprano is featuring compositions by American composers on this tour.

HAMLIN AT LAKE PLACID

Begins Summer Classes for Singers at Unique Swiss Chalet

George Hamlin, the distinguished American tenor, closed his New York studio on May 12 and motored to Lake Placid, in the Adirondacks, where he has opened his spacious Swiss chalet. Mr. Hamlin spends nearly half the year at this most attractive spot, which he calls his permanent home, and has built in his house a large music studio, where he teaches a class of pupils who follow him there from New York and other points.

Lake Placid draws a most interesting lot of people each year, and the Sunday afternoon gatherings at Mr. Hamlin's house each week during the season have become quite an established thing in this popular resort. Among those names which are found in Mr. Hamlin's visitors' book of last summer are the following:

Mme. Marcella Sembrich, Mme. Pauline de Coppet, Juliet de Coppet, Adolfo Betti, Henry Hadley, Eleanor Spencer, Theodore Spiering, Orson Lowell, Queena Mario, Linn Seiler, Richard Epstein, Commander R. W. Henderson, U. S. Navy; Tessa Kosta, Victor Herbert, Rubin Goldmark, Mme. Hulda Lashanska, John L. Golden and many others.

Gunster Sings Tenor Solos in Performance of "The Four Winds"

Through an inadvertence Frederick Gunster was referred to in an article on page 6 of last week's issue as having sung the baritone solos in Carl Busch's cantata, "The Four Winds." The article should have read "tenor" solos, as Mr. Gunster is one of the leading American concert tenors.

TOPEKA, KAN.—The violin department of the fine arts school of Washburn College gave a recital May 11. Mr. Ignatius Tello is the head of the violin department.

Famous American Baritone Now Booking for Season 1919-1920

Great interest is taken in the announcement issued by Harry Culbertson of a concert tour during 1919-1920 by the famous American Baritone, Mr. Louis Kreidler. Mr. Kreidler has already brilliantly proven his ability to win the hearts of his concert audiences in the same magnificent manner which resulted in such tremendous success for him with the Century Opera Company, The Metropolitan Opera House and for the past three seasons with the Chicago Opera Association. He is not only a successful American Opera Star; he is a Master of the American Concert Stage.



Mr. Kreidler as Rigoletto

LOUIS KREIDLER

BARITONE—CHICAGO OPERA ASSN.

Perhaps the most artistic singing ever heard in Enid was that of Louis Kreidler, in the bass solos. Mr. Kreidler has sung in oratorio for years and has mastered all of the intricacies and delicate touches required to bring out the best effects in works of this character. His "Why do the Nations rage" was a masterful interpretation. Mr. Kreidler is equally at home in oratorio, in recital and in grand opera, and his magnificent baritone delighted the audience. His stage appearance is fine, his interpretations excellent, his diction clear cut and admirable.

Enid Daily Eagle, May 1, 1919.

It is needless to comment upon the work of Mr. Kreidler, as he is one of the most popular of operatic baritones. His work last night in "Traviata" was wonderful, and he sang with a familiarity and abandon that showed he was pastmaster in the operatic field.

Greenville, S. C., Daily News, May 8th, 1919.

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NEW MUSIC VOCAL AND INSTRUMENTAL

SIXTY RUSSIAN FOLK-SONGS. Volume I.
Compiled by Kurt Schindler. (New York:
G. Schirmer.)

At last a book of the folk-songs of Russia that one can feel is authentic! In Mr. Schindler's hands this collection has been prepared his part being the compiling of the songs from the best existing sources, the writing of suitable piano accompaniments, and an introductory essay and notes on the songs.

Mr. Schindler long ago won our whole-hearted admiration and respect as a folk-song specialist. He is entirely at home in this field. As he tells in his introduction, the work on this collection was begun in April, 1917, the translations finished that summer, the piano accompaniments during the following winter. Mr. Schindler acknowledges here the help of his wife in the preparation of the translations, a Russian artist, who was a victim of the dreadful epidemic in January last. Deems Taylor also worked with him on the English translations which Mr. Schindler tells us keep as close to the Russian originals as possible. Then follows his essay, "The Aspects of Russian Folk-Song," which ought to be read carefully by every singer who contemplates performing any of the songs in this column. There is lots of interesting information in it.

There is a classification of the folk-songs under heads such as "Ballads of Legendary, Semi-Historical Character," "Ecclesiastical Folk-Songs in the Style and Mode of Byzantine Church-Music," "Dance-Songs," etc., according to the prevailing systems of Russian folklorists; but Mr. Schindler explains that "in deference to the wishes of the publishers" this was abandoned, the work being designed for a public and artistic appeal rather than for philologists and folklorists. A very sensible attitude, we think.

It would be futile here to attempt to describe the twenty songs which comprise this volume. One could write pages about them so lovely are they in their rich and spontaneous feeling. But one cannot refrain from calling attention to such things as "Vanya." Here is a one-page song that one recognizes immediately as the melody employed by Tchaikovsky as the main theme of the famous Andante from his Quartet for strings, Op. 11. All that the much played Russian composer did to it was to interpret it in a scheme of 2/4 and 3/4 time instead of the 4/4 and 5/4 as it stands here, and to add to it a melody of his own (the one that begins in the first violin over the *ostinato pizzicato* in the 'cello) as a contrasting section. But the interesting part of it is that the Tchaikovsky movement is always considered as a sort of elegy and has become a standard composition to play at funerals. In the Russian original it is nothing of the sort. Here is the folk-text:

Late at night sat Ivan
Sadly on the divan,

In his hand he held a glass of rum.
There he drown'd his sorrow,
There forgot the morrow,
Dream'd of love and happiness to come.

And in the "Legend of Volga" we find a melody that the great Moussorgsky used so tellingly in his "Boris." Other lovely ones are "The Girl Who Would Not Dance," "The Gay Bachelor," "Little Yashka," "The Bells of Novgorod," "The Bride's Farewell," "Riddle-Song" and "The Feast of Vladimir." The accompaniments which Mr. Schindler has written are worthy of the highest praise; they are never artificial and are varied with impeccable taste, every measure of them bearing the stamp of distinguished musicianship.

There are two other volumes, each containing twenty folk-songs, to follow this one. Music-lovers owe Mr. Schindler a debt for preparing these volumes and the house of Schirmer for issuing them in such attractive and authentic form.

"FOR MARCHING MEN." By H. Clough-Leigher. (Boston: Boston Music Co.)

This is a song for baritone voice to a poem of excellence by Theresa Virginia Beard. Mr. Clough-Leigher has the martial character well defined in his piano accompaniment, with a rolled figure that is individual and effective, and the voice part sings a good and strong melody. Even in as direct a song

as this there are a few subtleties that show this fine composer's personality. Whether they are exactly in place in a song of this kind is open to question. The fact remains, however, that Mr. Clough-Leigher cannot write other than as he does. We are glad that he cannot. "For Marching Men" would be a superb song for Reinald Werrenrath.

"OH, MOTHER, MY LOVE." By Roland Farley. "Toreador of Mine." By W. Franke Harling and Frank Conroy. (New York: Huntzinger & Dilworth.)

There is melodic, agreeable feeling in the song "Oh, Mother, My Love" by the blind composer, Roland Farley, which has been heard on Anna Case's programs this season. It is a Eugene Field setting and is a very vocal and nicely planned composition. Without being unduly original, the composer has succeeded in saying a pleasant bit in a pleasing way. It is for a medium voice.

Those who know Mr. Harling's serious songs will have something of a surprise when they see his "Toreador of Mine," a Spanish serenade in *habanera* rhythm. It is frankly popular in its appeal, a sort of present-day "La Paloma" melody. But it would seem to be a song that singers will like, because of its vocal effectiveness and its rhythmic appeal. Mr. Harling has written it simply and neatly. Just what Mr. Conroy had to do with it we do not know. The words are by Ruth Boyd and the song is for a high or medium voice.

"MY VOW!" By Albert d'Scheu Haberstro. (Lexington, Ky.: Published by the Composer.)

We have had countless war and patriotic songs; now come the "after the war" songs. This is a sincere one, which the composer, who has also done the text has tried to make convincing. It is dedicated to the memory of a friend who fell with the Canadian forces in the Great War. All of which does not help it from being an unoriginal affair, written by a person who has everything to learn about the art of composition. There is no need of entering into a discussion of the thematic material of the song. Such as there is originated long before this song, "My Vow!" was written. A notable bit of plagiarism is the passage of eight measures on the text "O Home, O Love, O Freedom!" lifted bodily out of the song "Anathema" in Alexander von Fielitz's once widely sung cycle "Eliland." The song is for a long-ranged low voice, from F below the staff to the F on the fifth line.

"I'M TROUBLED IN MIND." "Didn't My Lord Deliver Daniel?" Arranged by Alexander Russell. (New York: J. Fischer & Bro.)

Here are two splendid Negro spirituals which Mr. Russell has arranged for unaccompanied male voices. "I'm Troubled in Mind" is an old slave song, one of the most deeply felt of these magical melodies. Mr. Russell has set it most admirably with the melody first given to the first bass. There is an adroitly managed coda.

"Didn't My Lord Deliver Daniel?" is also well arranged and not unlike H. T. Burleigh's mixed voice arrangement in its general plan. The unison writing of the final stanza is capital. Both these pieces are dedicated to the Princeton University Glee Club.

"JANE." By Lois Barker. "Somehow I Knew." By Frank H. Grey. "The Cave." By Edwin Schneider. "Come Live With Me." By Louise Ayres Garnett. (New York: Boosey & Co.)

After all, in considering English ballads, one should remember that there is so much good in them, comparing them with the lower types of popular songs, that at times and individually they often make a surprisingly good showing—especially in a case like the present, where at least two of the songs listed cannot be called English ballads. In Lois Barker's "Jane," for instance, we have a happy little melody, simply harmonized and easily singable, that practically anyone may enjoy. In order to give the world at large the opportunity, the publisher has issued it in editions for high, medium and low voice. "Somehow I Knew," by Frank H. Grey, a talented young com-

poser, new and effective ballads by whom are coming from a number of different presses, is more florid in style and decidedly effective emotionally, with a corking good climax. It is deservedly published in three keys. "The Cave" is a graceful and natural melodic thought underlaid with a flowing arpeggiated accompaniment, and is printed "as sung by Mr. John McCormack." For those who cannot reach the A above the staff in the original edition associated with the great tenor, there is a lower voice edition in D. "Come Live With Me," to a fine poem by old Christopher Marlowe, is a very taking pastoral melody with some well-devised and not too dangerously difficult quasi-coloratura passages in accord with the traditional suggestion of the shepherd's pipe. The composer, Mrs. Garnett, is to be congratulated on having written a decidedly enjoyable song, one that may be heard with pleasure. It is published for high and low voice.

"A FOREST RONDO." By Louise Ayres Garnett. (Boston: Oliver Ditson Co.)

The above title has been given by Mrs. Garnett to her new "Shakespearean Fantasy for Children's Voices and Orchestra," and allowing for the limitations necessarily imposed by unison and two-part voice-leading, it is a very creditable work and one which should serve a most useful purpose. The music, in keeping with the well-known lines drawn from "A Midsummer Night's Dream," is bright, cheerful and movemented, and the accompaniment well managed and effectively handled throughout, if one may judge by the piano reduction. Both the ensemble sections and the separate divisions for boys and for girls are appropriately set with regard for the text, and the numbering of every five measures for rehearsal convenience will be of great help in "getting up" the little score for performance. "A Forest Rondo" is a work which deserves and probably will secure frequent rendering.

"DEAR MOTHER O' MINE." By Gustav Klemm. (Lawrence, Mass.: Bay State Music Co.)

Another addition to the already inflated ranks of "mother" songs, this latest syrupy waltz melody has the type of text properly associated with its kind of music. The refrain—we are told to sing it "tenderly and lingeringly"—is melodious, but not original; and while there is no doubt that it will please the untrained ear, with which obvious melody and strong sentiment goes a long way, it cannot well be taken seriously otherwise.

"INTRODUCTION, PASSACAGLIA AND FUGUE." By Healey Willan. "Suite." By Frank Renard. (New York: G. Schirmer.)

The first of these two new organ works is more in keeping with the interpretative possibilities of "the king of instruments" than are so many of the sweetly pretty ear-ticklers that are put forth with a view to the average appreciation of the church-going public. Mr. Willan's "Introduction, Passacaglia and Fugue," dedicated to Walter G. Alcock, is a notably fine, dignified work in concert style. Its technical difficulties are to be found in the manuals rather than the pedals, and a careful adherence to the registration indicated is essential to securing completeness of effect. The thematic development throughout shows real invention and musicianship, and makes the "Passacaglia," with its *quasi marcia funebre*, to the accompaniment of tubas (p. 15), and its *quasi Chorale* ending, dying away *pp*, a very effective concert number. A modern fugue is not necessarily a good one; this short one by Mr. Willan is. It has inspiration as well as contrapuntal skill to recommend it. In Bach's time composers in general had the technique of the fugue at their fingertips; perhaps that accounts for better fugues being written in those days? For many, however, at the present day writing a fugue is a lost art; hence, it is a real pleasure to find an exemplar of the form as well written and sonorous as is this one by Mr. Willan.

Frank Renard's "Suite for the Organ" is inscribed to the dean of American organists, Clarence Eddy. It is a free-form work, not a suite of the older kind. The "Prelude Fantasia" is a *Largo*, a broad, sweeping melody with accompanying passages and a *Piu mosso* intermediate section. The short "Interlude-Reverie" is one of those briefer and pleasing organ numbers that are played in church on Sunday as preludes and on weekdays in recital throughout the United States. It is nicely written and provided with effective registration. The more churchly and organic appellation of "Postlude" for the concluding number

of Mr. Renard's Suite is negated by sub-title, "Alla Gavotta." It is a dainty and piquant little number in favorite dance-rhythm and worth playing. This last applies to the suite, for that matter.

"JAPANESE FOLK-SONGS." Book I.
Koschak Yamada. (New York: Fischer.)

In a decidedly artistic get-up of color title page and black-and-white text illustrations, Koschak Yamada, modern pianist's outstanding composer, presents first book of the "Japanese Folk-Songs" he has transcribed and "modernized." He expressly states, from the old Japanese originals, for voice and piano, an interesting preface Tarao Takeuchi, one of Japan's rising young literati, the friend of the composer, the latter claims that "A number of folk-songs have been taken over at various times into Japanese literature and, when such was the case, their melodies always followed. Thus, toward the end of the eleventh century, a type of song became current in the court literature which was called 'Imayo,' or the 'modern style.' It was very much like the *deau*, and we are proud to say that there were poets among the old courtiers of Japan who may be compared to Pierre de Ronsard and Joachim du Bellay." The songs here presented are still sung present-day Japan as traditional handed down from earlier times, among them are delightful examples of the type. The "Buddhist Chant" is old religious folk-song dating from the year 900 B. C., with a mystic text, whose burden is the identity of heaven and earth in the soul of the just, and its solemn and pensive melody is notably fine. The engaging "Flower Song," the transcriber has suggested in his accompaniment the effect of the three-stringed *ha* as well as of the miniature Japanese drum with piquant results. Then an occupational ballad, the "Fisherman's Song" with its melancholy onomatopoeic calls; the suggestion of wave-impacts against the sides of the fishing boat, the piano; and the characteristic Japanese use of the interval of the second, is well worth the singer's while. The "Song of the Pleasure Seekers" perhaps one of the most interesting in the collection; for it is one of the rare Japanese folk-tunes that are joyous rather than plaintive in expression. The melody is straightforward and singable and in his accompaniment the transcriber has imitated the clapping of the hands against the thighs which rhythms the melody when sung in Japan. The six melodies contained in this first book are different, they have such a happy exotism and such rhythmic and melodic qualities of novelty that they cannot help but find appreciation among music-lovers who have the broader interest and sympathy which appreciates music truth and beauty in an idiom not necessarily their own. Frederick H. Marten has supplied English versions of the original texts after the composer's literal translations, and descriptive footnotes to the individual songs.

"ANTHONY CRUNDLE." "The Nightingales of Flanders." "Paddy McShane." Bryceson Treharne. (New York: G. Schirmer.)

The new songs which come from the pen of this gifted Welshman are generally well worth while considering. The three here listed the first and the second, respectively, as regards their setting-up, an English country dance and an Irish jig tune; the second, "The Nightingales of Flanders," is more the simple and pure. In "Anthony Crundle" for medium voice, as its companions, the Sir Roger de Coverly effect of the eight bucolic measure is exactly the accompanimental medium for carrying the lively melody that sums up in text the music the life-scheme of the eighteenth century English farmer, the land-owning not the tenant, kind. "The Nightingales of Flanders" is a "war-song" of peculiar poetic and tender kind, to a poem by Grace Hazard Conkling. It is simple with a very beautiful simplicity, some lovely *ethereal sotto voce* effect and a pianissimo climax. "Paddy McShane"—the poem by L. K. Donovan—is a simon-pure jig-tune, meant to be sung with considerable freedom of movement, with a full share of genuine humor and the snapping finish with which every jig should end. It is a song which an Irish baritone, and there are such could easily make his audience appreciate.

NEW MUSIC RECEIVED
For the Piano

"Bullets and Bayonets March." By Philip Sousa. (New York: G. Schirmer.)

Alabama Music Clubs Plan Twin Movement to Boost State Music

MONTGOMERY, ALA., May 23.—

The third annual convention of the Alabama Federation of Music Clubs was held in Troy, Ala., May 6-7. A large number of delegates were present, representing the entire state. Mrs. Oscar R. Hundley presided and presented her annual report as president on the morning of the first day, being followed by the reports of the other state officers. The reports indicate a substantial growth in membership in the organization. Three new clubs were admitted to the federation, the Music Study Club of Andalusia, the Treble Clef Club of Montgomery, and the Arion Club (men) of Montgomery. Addresses were made by Mrs. H. H. Foster, district president, National Federation of Music Clubs; Mrs. George Houston Davis and C. Guy Smith. Two activities of special importance were proposed, and the necessary steps taken to bring about the results. The first is that the federation is offering substantial prizes to young professionals and also to students. Mrs. Hundley, the president, is offering a prize for the best song which may be entered in the State Song Composition Contest. In the Students' Contest, the successful contestants, in violin, voice and piano, will appear upon the convention program.

The other work of importance is the addition to the list of officers of a State Choral Organizer, whose duty it will be to organize choruses where there are no clubs at work, and to encourage clubs to organize choruses if they have not already done so. It is the idea of the federation that all the federated clubs shall do the same work at the same time, with the view of uniting all the State forces to sing as one chorus, with a visiting orchestra, either at some central point in the State, or perhaps at three cities, Birmingham, Mobile and Montgomery, the same orchestra appearing at the three cities. It is also possible that the entire chorus may appear at the time of the annual meeting of the federation, thus forming an annual spring festival movement. The details of the plan are to be worked out by a special committee. Mrs. George Houston Davis was chosen as State Choral Director.

There were three recital programs during the convention by the following: Tuesday evening, Mrs. A. Rothschild, of Selma, violinist, Mrs. W. W. Harper and



Photo by Knox Company

Mrs. Oscar R. Hundley, President of the Alabama Federation of Music Clubs

Louise Newman at the piano; Wednesday afternoon, Mary Gillen, of Birmingham, in a story and song recital; Betty Rosalind Gilmore, of Birmingham, harpist, Berney Gillen at the piano. Wednesday evening, Florence Golson, of Wetumpka, soprano; Iona Peterman, of Dothan, pianist; Lily Byron Gill, of Montgomery, pianist; Mrs. F. B. Neely, of Montgomery, soprano.

The following are the officers for the ensuing year: president, Mrs. Oscar R. Hundley, Birmingham; first vice-president, Mrs. W. L. Davids, Troy; second vice-president, Mrs. F. B. Neely, Montgomery; treasurer, Mrs. A. Rothschild, Selma; recording secretary, Mrs. W. R. Lancaster, Wetumpka; corresponding secretary, Emma McCarthy, Birmingham; librarian, Mrs. Frances Allen, Gadsden; auditor, Mrs. Ed Loftin, Ozark; editor, Mrs. Fred Jernigan, Troy, and historian, Mrs. J. N. Baker, Montgomery. W. P. C.

to promote the appreciation of good music in the university and in the community. Edwin Litchfield Turnbull is the president of the Association. In the absence

of Mr. Turnbull, the president of the university, Professor Goodnow delivered an address explaining the objects of the association and inviting public support. The membership of the orchestra includes students of the university and musical amateurs, these with the assistance of professional musicians appeared to good account under the careful guidance of Charles H. Bochau.

Emilio de Gogorza, the eminent baritone, was the artist at the Academy of Music, on May 25 when a jubilee meeting celebrating the fiftieth anniversary of the Hebrew Hospital attracted a large public. The singer commanded great admiration in groups of representative songs.

Maud Albert, contralto, and Abram Goldfuss, violinist, both local artists, contributed their services at the meetings of the Salvation Army Drive at the Lyric, May 25.

Director Harold Randolph of the Peabody Conservatory of Music has announced the names of the winners of the Peabody Diploma, and of the Teachers' Certificates. The list includes: M. Katherine Flechter, vocal; Alma Elizabeth Sauls, Ruth Elizabeth Barde, R. vanArsdale Spicer, Elize Cassidy, Corinne Blackock, Colin Carhart McPhee, Marion B. Savage, Elizabeth Bortz, Helen Smith, Isabel Dawson, Mildred Irwin French, Mary Gertrude Steele and Mary Somerville, piano.

Lawrason Riggs, president of the board of trustees of the Peabody Institute, awarded the honors to the recipients on May 30. The final series of Exhibition concerts during closing week, and the diploma recitals given by Sara Neff, Katherine Flechter, and the scholarship recitals given by Helen Bergey and Katherine Whitelock, violinists, marked the crowded activities at the main department of the conservatory. On Monday evening, May 19, the classes in artistic dancing, Gertrude Yingling, director; operetta class, Elizabeth Albert, director, and Virginia Blackhead, pianist, with the Junior Orchestra, Franz Bernscheine, conductor, appeared in a brilliant program. The Piano Class of '19, of the preparatory department, who have been instructed by Elizabeth Coulson, Henrietta Holthaus and Otto Ortmann, with the choir classes, under the leadership of Eleanor Chase and Agnes Zimmisch, and the Junior Orchestra presented an attractive program in the East Hall, May 24. F. C. B.

John Philip Sousa has chosen as vocal soloists for the projected transcontinental tour of his band May Stone, soprano, lately of the Boston Opera Company, and Mary Baker, coloratura concert soprano.

THE CUCKOO IN SYMPHONIES

This Bird's Call Was Used by Spohr and Beethoven as a Motif

The musical range of the cuckoo's voice interests the *London Chronicle* to the extent of discovery that its call "varies from a major second to an imperfect fifth, and in many cases the first of the two notes is preceded by a graceful appoggiatura a semi-tone below, executed in quite a professional style. The most common intervals are a major and a minor third.

"Spohr introduced the call into his Fourth Symphony, where it is represented by the minor third, whereas Beethoven selected the major third for the same purpose in his 'Pastoral' Symphony. As this symphony was composed in a field near Vienna during the summer of 1808—the composer attached to it the motto 'Awakening of cheerful feelings on arriving in the country'—in all probability Beethoven was induced to use the major interval by actually hearing the bird's song."

Florence McMillan Concludes Her Concert Season

Florence McMillan, the New York pianist and coach, concluded her concert season with the recent appearance of Louise Homer, the noted contralto, with whom she was heard at the Ann Arbor, Mich., festival on May 16. Miss McMillan will remain in New York for several weeks actively engaged in committee work of the Stadium Symphony concerts.

Czerwonky Pleases in Valparaiso Recital

VALPARAISO, IND., May 21.—Richard Czerwonky, the well-known violinist, made one of his usual good impressions at his violin recital given here recently under the auspices of the University. He played with his usual fine musicianship and technical proficiency the "Fantasia Appassionata" by Viouxtemps, a group of his own compositions, the Nardini Concerto and the "Tallahassee" Suite by Cyril Scott.

Kursteiner Pupils Give Recital in Ogontz, Pa.

OGONTZ, PA., May 23.—An effective program was presented at the Ogontz School on May 14 by piano pupils of Jean Paul Kursteiner, director of the school. All the participants appeared to advantage and the program, well chosen, gained in the interpretations presented by Miss Carrol, Miss Hayes, Miss Atrub, Miss Shrader, E. Maddux, F. Phillips, V. McLean, Miss Arnett, Miss Semans, J. Brown and Miss Smithers.

HEMPSTEAD, L. I.—The First Presbyterian Church of Hempstead held its third annual concert May 1. Mabel Austin was among those heard.

GALLI-CURCI DRAWS BALTIMORE THROUG

Week Also Includes Gogorza's Concert — New Local Forces in Gratifying Début

BALTIMORE, May 23.—The popularity of Amelita Galli-Curci was demonstrated yesterday afternoon at Ford's Theater where a record attendance heard the distinguished diva. From the points of numbers and enthusiasm the audience quite surpassed that which had assembled earlier in the season when Mme. Galli-Curci gave her initial recital at the Lyric, and greeted the artist with the deepest esteem and warmest welcome. Throughout the presentation of her program, which included such display numbers as the "Shadow Song" (Meyerbeer), and the "Ah! Non Credea" (Bellini), exquisite vocal command was noticeable. Manuel Berenger, in his accompaniments and in the interpretation of the Chamade Concerto for flute added to the attractiveness of the recital. In response to the applause the flautist added the charming Waltz of Godard. Homer Samuels was the accompanist.

At the initial concert of the recently organized Johns Hopkins Orchestra, Charles H. Bochau, director, which took place at McCoy Hall, May 23, the public became aware of the usefulness of the new organization in the community. The orchestra was formed last January and represents a factor in the Johns Hopkins Musical Association, which was organized

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Physician Tells How Music Helps the Insane

Head of Hudson River State Hospital Explains the Scientific Value of Music Therapeutics—
Asylums Equipped With Instruments

Poughkeepsie, N. Y., May 26.

AT a banquet given recently by the Dutchess County Association of Musicians, an interesting lecture was delivered by Dr. Walter B. Ryan, superintendent of the Hudson River State Hospital. Dr. Ryan's speech was mainly concerned with the soothing effect of music on the insane and of the growing use of all kinds of musical instruments in the various asylums throughout the country. The speaker said, in part:

"It is often through the medium of the senses alone that medical science attempts to produce its effects in brain and nervous diseases. Advantage is taken in therapeutics of the sense of taste, and with equal frequency that of touch is called into play, in the healing art, through the instrumentality of the skin, its rich nervous supply affording a ready means of access to the central system. It is only necessary to mention in this connection, electricity in its manifold applications, and the salutary influence of heat and cold in various affections.

"Again, mental or nervous excitement may be provoked or calmed through the sense of smell by means of theriacal substances. But few years have elapsed since the public sought self medication by appealing to the sense of sight with the assistance of colored glass. It was then alleged, with some semblance of credibility, that even diseases of the brain could be cured by subjecting the patient to the healing influence of the sun's rays as transmitted through glass of various hues, and what was called the photochromatic treatment of insanity gained numerous followers. It would seem, however, that the sense of hearing has not been fully appreciated by physicians in the treatment of disease in due proportion to its advisability as a factor in treatment.

"To the asylums of France is due the credit of having first introduced music as a regular feature in the course of treatment. At the hospital for the insane near Rouen, an attempt was made, early in its history, to organize a band of music and a chorus, and so successful did it prove that the example was followed by numerous other institutions, not only in France but elsewhere on the Continent.

"In America interesting experiments were conducted in one of the New York City hospitals for the insane, twenty-seven years ago, and the claim was made that several of the patients were greatly benefited. It does not appear, however, that this was anything more than a spasmodic attempt to introduce music into the institution as a systematic part of the moral treatment.

Hospitals Equipped with Musical Instruments

"At the present time we have in our State hospitals in each ward the music of pianos and victrolas, and practically every hospital is equipped with either a band or orchestra or both. On evenings of entertainment, and especially when the regular dance is given, these musicians do much to enliven the audience, dancers and non-dancers alike. Again at times concerts are given in the different wards, especially in those in which cases of acute depression or melancholia are received and cared for. In these cases music gives promise of having a distinct value.

"One cannot allege many instances of wonderful cures by music alone, such as may be found scattered here and there through the literature of mental medicine. The interdependence of treatment and causation goes without saying in all diseases, and it is difficult or impossible to assign a single factor as having produced a certain morbid result. Disease, and especially insanity, is due to a variety of conditions, so likewise in the treatment of that disorder, credit must be given in successful medication to one thing only, but to all resources of our art combined. Thus it is impossible to measure the precise value of music in our armamentarium. It cannot be placed on a par with drugs in this respect, and one must be content to speak of its therapeutic value in more general terms. "It would be as reasonable to expect a definite statement as to the value of

theatrical entertainments, of dances, of athletic sports, of reading, of looking at pleasing pictures and of the thousand and one other things that comprise what is generally known as moral treatment in hospitals for the insane and which affect the body favorably through the mind and nervous system. We do know that for the moment attention is diverted from self to the orchestra, and that in so far morbid self-introspection can be checked.

"Our own experience has been most gratifying in exciting the interest and allaying the irritation of patients. They are evidently influenced for good in the majority of cases, and take an intelligent interest in the concerts provided for them, both in the ward and in the assembly hall. Patients on other wards request the privilege of going to the one in which the orchestra is playing, and many express gratitude for the relief which the music affords them.

Some Miraculous Cures

"Cases recorded in the literature of psychiatry are not few where the cure by music has bordered on the miraculous. In nearly all of them there is an undercurrent of sensationalism and a flavor of romance. Ancient history furnishes a large share of these cases.

"And it came to pass when the evil spirit from God was upon Saul that David took a harp and played with his hand; so Saul was refreshed and was well and the evil spirit departed from him.

"A great authority on melancholy, quaint old Robert Burton, firmly believed in the art, and declared it unnecessary to waste time over 'declamatory speeches in praise of divine music,' for it was well known that 'beside the excellent power it hath to expel many other diseases, it is a sovereign remedy against despair and melancholy, and will drive away the devil himself.'

"Next to theology," said the mirth-loving Luther, 'I give the highest place to music, for thereby anger is forgotten; the devil, also melancholy and many tribulations and evil thoughts are driven away.'

"Richard Browne tells us that he was daily enlisting the services of music in his medical ministrations. In his experience it was of greatest use in dealing with the mentally afflicted. He was in the habit of calling in its aid for the treatment of melancholia, mania and hypochondriasis, though he did not despise it when curing the gouty. To conjure away 'melancholic shadows' and the deepest-seated vapors he had resort to the flute and the spinet. 'Music,' he declares, 'hath so transcendent a power over us as to raise or depress the passions of the mind, rouse or calm the motion of the spirits, accordingly as the sounds, differentially modulated, differently touch the auditory nerves. A brisk *allegro* may undoubtedly be of prodigious services in the cure of apoplexies, lethargies, etc.' In an age where the madman and the imbecile were treated with general callousness, often with positive brutality, it is a noteworthy triumph for Apollo to find this painstaking apothecary soothing the afflicted with 'concords of sweet sound.' Though among the most methodical, he was not, however, the only regularly licensed 'minister to the mind diseased' who trod along the pleasant path.

Historic Cures of Royalty

"Philip V of Spain suffered severely from melancholia, which nearly ended in madness. The skill of the court physicians being exerted in vain, Farinelli, the famous singer and former favorite of the unhappy monarch, was sent for as a last resource. Placed in an adjoining room to that in which Philip sat brooding in melancholy solitude, he sang many joyous songs. No result was perceptible on the first day, but the experiment being repeated, new songs being sung and the hours of audience being extended, the king showed symptoms of reviving attention; he listened and gradually became absorbed. His interest grew daily, he became discriminating, and, his attention being thoroughly aroused, his cure became rapid and permanent.

"George III, when suffering from his terrible fits of melancholia, received much solace from music.

"Of course, the music must differ more or less widely in each case, both in rela-

tion to the patient and the disease. As Steinback says, 'Musical effects depend greatly upon the age, temperament and education of the individuals.' For delirium we must have smooth pieces, *dolce*, *piano* and *pianissimo*, a soft, languishing *adagio* for mental and nervous excitement, for morbidness, quick and varied tunes, *allegro*, *galliarda et spirito*, and so forth. So it was that Dr. Chomet advised his colleagues to 'Calm the irritable and nervous with sweet and soothing melodies, charm the biliously inclined individuals with short, airy ballads full of amiable gaiety, enliven the desponding, electrify the monomaniac.' This is the complete philosophy of musical therapy in a sentence.

"In briefly summarizing the results of experience, I would say that we have in music an element of moral treatment in the care of the insane that we cannot afford to neglect. It is within reach of all hospitals for the insane to provide systematic musical entertainments, and I am glad to say that those institutions which care for the insane in this state are progressive along this line."

BOISE FETE UNITES MUSIC AND LIGHT

Splendor Marks First Annual
Festival—Plan Yearly Mountain Pageant

BOISE, IDAHO, May 19.—Eugene A. Farner, municipal music director, returned from the Y. M. C. A. about six weeks ago and at once began working out a plan for the city to have a week of music. It was through his untiring efforts that the same was accomplished last week in most artistic fashion.

On the Sunday preceding, all prominent churches had special song services, together with short talks on music. Monday and Tuesday evenings, the Civic Festival chorus of 200 voices assisted by the Boise Concert Orchestra of thirty pieces, presented Gounod's sacred trilogy "The Redemption," in the First Methodist Church, the largest auditorium in the city with a pipe organ. The presentation was without doubt the best ever given in this city. The soloists were Albert J. Tompkins, concertmaster of the orchestra; Mrs. Ethel Moul Elam, organist; C. J. McKee, organist; Lew Ensign, bass; the Rev. J. G. Cunningham, Clarence Biggs and Joseph Varley, tenors; Ruth Creed,

alto; Louise Woodruff and Mrs. James Wood, sopranos; with Eugene A. Farner conducting. On both nights the church was filled to overflowing.

Wednesday evening, the first Congregational Church was the scene of an organ recital by Harry Morey, the organist of this church, assisted by Dr. Glase, baritone; Mrs. Fred Rosene, contralto; J. White, tenor, and a number of pupils of the Fish school of expression. A rousing talk on community music was given by Judge McCarthy.

A lawn fête of classic dancing, given on the Carnegie lawn by pupils of the Misses Hays of St. Marguerite's School for girls, proved an excellent attraction and was witnessed by a large crowd on Thursday.

On Friday night a great parade of "Light and Music" was given, when hundreds of persons carrying lights marched through the main streets to the Capitol steps, where, assisted by the Municipal Band, George Fleharty, conductor, a program of dancing was given. After which the crowd moved to the Capitol lawn for the big sing, and under the able and inspired leadership of Mr. Farner thousands joined in such songs as "Swanee River," "Old Black Joe," "Tenting on the Old Camp Ground," etc., the lighting was from many high power colored drums strung about the trees, which made a wonderful effect.

Too much praise cannot be given Mayor Ern G. Eagleson for his cooperation in the music festival, and also to Thomas Martin, the president of the Boise Commercial Club.

The week's celebration was a demonstration in favor of an annual music and light pageant and festival of a proportion to attract country-wide attention. It was arranged so that all musical and other artistic endeavors of the vicinity were enlisted, the musical forces of the city working with a will and a vision for the future of music.

The plan of combining Music and Light is certainly appropriate to "Light on the Mountains," the interpretation of the Indian name, "Idaho." Plans are being made for the writing of a pageant which, with the aid of one of the big orchestras and a large vocal chorus, will be organized into one of the most interesting spectacles in the West. A poet of more than local prominence, a playwright of wide reputation and one of the nation's brilliant composers will collaborate with Director Farner in the creation of this story of Idaho's romantic history.

The proposed annual festival has taken definite form and next year will see a great festival of "Music and Light" in the beautiful mountains that surround Boise.

O. C. J.

Harold Land and Frances Ingram to
Sing at Flint (Mich.) Festival

Harold Land, the New York baritone, and Frances Ingram, contralto of the Metropolitan Opera Company, have been engaged as soloists for the festival at Flint, Mich., the last week in June. The works are "The Crusaders" by Gade and "Stabat Mater" by Rossini.

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GUILMANT SCHOOL GRADUATES BRILLIANT CLASS



This Year's Graduating Class of the Guilmant Organ School

Photo by Sarony

WHAT has been recorded of past commencement ceremonies of the Guilmant Organ school may be reiterated without stint of this year's function, which occurred at the Old First Presbyterian Church last Monday evening, when, with the class of 1919, Dr. William Carl's institution added another set of young artists to the ranks of American organists. The event bore none of the distressful amateurish earmarks of a habitual commencement. Rather it was to be ranked among the most significantly engrossing musical entertainments of the season—somewhat belated, from a conventional concert standpoint, but of a much higher artistic standing than numerous other events of the year. The effect of a multiple organ recital by players distinguished alike in talent and equipment it held the attention of a large gathering and gratified the critical eye and the ample sum of executive capacity, musicianship, seriousness and sheer beauty of performance it set forth. Throughout the absorbing and diversified program the playing of the gradu-

ates displayed uniform excellence in salient matters of rhythm, registration and technical command generally. The accusation so generally and so justly brought against organists regarding the rhythmical incertitude of their playing holds not at all in the case of the young disciples of Dr. Carl, all of whom seem fundamentally impressed with the famous creed of Hans Von Bülow, "In the beginning was Rhythm." And their rhythmic faculty is not obtained at the expense of clear articulation and finely-hewn phrasing. Registration seems with them an affair of intuition furthered by taste.

While Monday evening's program was shorter than that of the past few years it was marked by several performances of altogether surpassing merit. And while the general achievement may be said to have transcended individual doings it is necessary to cite for particular commendation the superb presentation of the Scherzo out of Guilmant's Fifth Organ Sonata by Hugh James McAmes and that of César

Franck's noble A Minor Chorale by Lillian Ellegood Fowler. Mr. McAmes's playing had a delicacy, a degree of distinction and a refinement of registration quite amazing, and worthy of a mature virtuoso of the instrument. It elicited some of the most cordial applause of the evening. Other players were Harry Wells Cosgrove, who gave a movement from Maquaire's First Organ Symphony; Pauline George, whose offering was Bach's great D Minor Toccata and Fugue, and Marion Hodge with the finale of Guilmant's First Sonata. Willard Irving Nevins, of the class of 1913, contributed to the program Joseph

Bonnet's Concert Variations and Du Bois's "Chorus Magnus."

Lending an agreeable variety to the program Ada Marie Castor, a young soprano of extreme vocal and artistic charm, sang Francis Hopkinson's "Beneath the Weeping Willow" and "My Days Have Been So Wondrous Free," as well as an air from Hiller's "Saul," to Dr. Carl's accompaniment. Chief of the extra musical events of the night was the presentation of the William C. Carl Gold Medal, awarded to Lillian Ellegood Fowler prior to the distribution of diplomas by the Rev. Dr. George Alexander.

H. F. P.

Artists Raise Large Sum at Benefit for Disabled Russian Officers

A concert under the auspices of the Russian army and navy officers in the United States, given at the Hotel des Artistes, New York, on Monday evening, May 26, resulted in the raising of a substantial sum for wounded and disabled officers, the beneficiaries of the entertainment. The program began with a Russian interpretation of "The Star-Spangled Banner," played by the Russian Balalaika Orchestra, conducted by Sonia Samuels. Ukrainian and Russian folk-music followed, separated by a waltz by Andreff. Margaret George, a Canadian dramatic soprano, was heard in an aria from Meyerbeer's "Robert le Diable," and

Capt. V. M. Sobanski presented an excerpt from Verdi's "Simon Boccanegra." A feature was a group of piano works of Tchaikovsky and Liszt, played by Eugenie Zanco de Primo. French songs were interpreted by Zanco de Primo, tenor, and Bohemian songs were sung by Vera Smirnova, Russian soprano.

A Correction

Through an error, it was stated in MUSICAL AMERICA last week that Marguerite Fontrese was a dramatic soprano. Miss Fontrese is a mezzo-soprano, possessing a very wide range. The error was made due to the fact that Miss Fontrese sings some compositions in their original high key.

A SPECIMEN PROGRAM



Aria from "Thaïs" Massenet
J'ai Pleuré en Rêve Hue
Ouvre tes Yeux bleus Massenet
Les Filles de Cadix Delibes
Caro Mio ben Giordano
Caro Selve Handel
Danza, danza, fanciulla Durante
The Robin Sings in the Apple Tree,
MacDowell
Thou Art Like a Lovely Flower. Liszt
Land of the Sky Blue Water. Cadman
The Year's at the Spring. Beach

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WEST HAILS MME. STANLEY

Soprano Makes Successful Appearance in Two Festivals

Mme. Helen Stanley recently returned from two successful appearances in the Middle West. The first was on the occasion of the twenty-first annual May festival of Mt. Vernon, Ia.



Mme. Helen Stanley

Mme. Stanley gave the entire program, receiving an ovation. In Oberlin, Ohio, Mme. Stanley was the soloist with the Cleveland Orchestra, Nicolai Sokoloff conducting. She sang the arias from Debussy's "L'Enfant Prodigue" and "Carmen." In response to the applause, Mme. Stanley gave an interesting version of Landon Ronald's "Down in the Forest."

In connection with the Oberlin Festival, a fact little known and which speaks eloquently for the musical initiative of the city, is that the present year marks the fifty-ninth annual Festival. It is the outgrowth of a small body of musical enthusiasts who banded together to greet the spring with a fitting ceremonial of song. At present, the Oberlin Music Festival is classed as one of the important musical events of the country.

Barth Pupil Aided by Violinist in Her Yonkers Concert

Lucille Nadler, pianist, an artist-pupil of Hans Barth, the New York pianist and teacher, gave a recital with the assistance of Alvah Leeds violinist, in the auditorium of the Yonkers Institute of Musical Art on the evening of May 15. Miss Nadler won praise for her charming interpretations of one of the Beethoven Sonatas, a Liszt "Liesbestraum," a Chopin group, Debussy's "Golliwog's Cake-walk," Scott's "Lotusland," Barth's "Music-box" and a Moszkowski Waltz. Her playing reflected much credit on the training she had received at the hands of Mr. Barth. Miss Leeds scored in numbers by Weitzel, Mendelssohn, Massenet, Kreisler, Drdla, Bohm, MacDowell and Kela-Bela.

Two Pupils of T. Austin-Ball Appear in Montclair Recital

MONTCLAIR, N. J., May 23.—At the studio of T. Austin-Ball two of his pupils, Atlee Brooks, soprano, and Daniel J. O'Brien, baritone, gave an excellent recital recently. Miss Brooks revealed her fine training in classic pieces by Reichardt and Mozart, songs in English by Campbell-Tipton, Sinding and Sullivan, Mark Andrews's "The Fives of June," and Hahn and Fletcher songs. For Mr. O'Brien there were Giordani's "Caro mio ben," Handel's "Where'er You Walk," and the "Vigil Fugitive" aria from Massenet's "Hérodiade." He also scored in Irish songs by Hughes, Turner Maley and Lohr, and in Mark Andrews's "In Flanders Fields" and two of Mr. Austin-Ball's admirable songs, "I Dare Not Ask a Kiss" and "Break, Break, Break." Mark Andrews presided at the piano for the singers and shared the applause with them after his songs.

Hans Letz Sails for France

Hans Letz, the noted violinist and first violinist of the Letz Quartet, sailed on Wednesday, May 28, on the *Noordam* for France. He goes directly to Alsace to look after his farm near Strasbourg. Mr. Letz returns in August to prepare his next season's programs.

May Peterson Wins Triumphs in Dixieland



At Petersburg, Va. From Left to Right: May Peterson, Soprano; Anna E. Curran, Local Manager, and Mrs. G. C. Wright, a Prominent Member of the Petersburg Wednesday Music Club

PETERSBURG, VA., May 23.—May Peterson, the Metropolitan Opera Company soprano, returned to New York last week from a remarkably successful Southern tour. Her concert here on May 10, at the High School Auditorium, was a distinct triumph. After Petersburg, she went to Macon Ga.; then to Jacksonville, Fla., following it with her concert in Raleigh, N. C., on May 16. She was given ovations everywhere; in Raleigh, after the concert, she sang for several hundred orphans and blind children, who were in the audience.

In Petersburg at the close of the concert on May 10, Miss Peterson at her suggestion assisted Tarleton Heath holding a Victory Loan meeting, raising \$25,000 for the Liberty Loan, contributing generously herself. On her return to Petersburg, after her concert in the Virginia city, singing at the opening of the Virginia National Bank, Friday, May 16. On Sunday, May 19, she sang for the overseas wounded at Camp Lee.

Miss Peterson has been re-engaged for all the concerts of this Southern tour, having become a great favorite through her artistic singing and the charm of her personality. A. E. C.

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Lowell, Mass., May 13, 1919

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"Miss Farrar brought to the role a voice of a pure, bell-like quality in the upper register, smoothly produced and sustained. The charm of her performance was that, in person and presence, she brought to it the reality, and in tone the quality and illusion of youth. For, after all, the Marguerite of Goethe was young. Every opera goer has heard the part sung by ladies mature in figure and in voice, striving as best they might to simulate girlishness. Miss Farrar had not to strive at all. Her singing gave charm to 'There was a King in Thule' and the Jewel song."

"Her singing in the love duet in the garden embodied the trepidation of the maiden for whom love is dawning. Again in the prison scene she reverted skilfully to like tones and rose to the demands of the final trio with no little success."

NOTES OF THE CHICAGO STUDIOS

CHICAGO, May 24.—Margaret Aiken, pupil of the piano department of the Chicago Musical College, played at the annual luncheon of the Congress Park Women's Club, May 13, at the Hotel La Salle. Roy Foote, pupil in the vocal department, has been engaged for a season of summer opera by the Davies Opera Company of St. Louis, Mo. Marie Gores also of the vocal department achieved great success at a concert given at Wadena, Minn., her home town, recently.

The Lyceum Arts Conservatory presented the following students in recital Tuesday evening: Lillian Koral, Rebecca Menzer, Anna Goodman, Vera Bloom, Florence Goodman, Esther Sachs, Beatrice Pink, Alice Repenning, Bessie Moore, Harriet Roseman, Dona Foley, Olive White, Esther Holmes, Mildred Pratt and Anabel Kroell.

A. Louise Suess, head of the dramatic art department of the American Conservatory, presented members of her advanced class in three one act plays Monday evening May 19 in Kimball Hall.

Phyllis Lorman, soprano, pupil of Sara Cosgrove, sang at the concert given for the regimental fund of the 131st United States Infantry at Medinah Temple last evening.

Carl Craven, tenor, sang the leading tenor rôle in "The Mikado" at the Lake View Presbyterian Church last Tuesday.

Fred Hall Huntley, baritone, was soloist at La Porte, Ind., May 13. The cantata "Joan of Arc" was given by the Choral Society of that city. Mr. Huntley's work was so pleasing that he was immediately re-engaged for a recital a little later on.

The Temple Choir gave its initial concert at Harper Avenue Presbyterian Church, May 16. This company is a double mixed quartet. On June 1st it

starts on a twelve week concert tour. Two of the young women, Alice Bohrt Fertig, contralto and Lola Alley, soprano, are artist-pupils of Thomas N. Burney.

The Chicago Musical College has just purchased a two manual pipe organ. It is being installed in one of the large studios in the college, and will be ready for use before the opening of the summer term, June 7.

Mary Katherine Allen, pupil of Frances Frothingham, gave a piano recital Saturday afternoon in the latter's studio in Kimball Hall. Miss Allen was assisted by Barbara Mansfield, soprano pupil of Nora Loraine Olin.

The annual commencement concert of the Northwestern University School of Music was held Friday evening at the Woman's Club of Evanston.

Nellie D. Fisk of the Chicago Piano College, assisted by Marion C. Fisk, soprano and Mr. Watt, gave an interesting recital at the college lecture room, Kimball Hall, recently.

The pupils of Mme. Eda Goedecke, assisted by Laura Flentye, soprano, gave a recital Tuesday evening in the Womette Woman's Club. M. A. McL.



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What Godowsky Says of the One-Composer Program



Some Impressions of Leopold Godowsky by the Artist of the Los Angeles Sunday "Times"

TAKING advantage of the fact that the elusive Godowsky is firmly domiciled in Los Angeles for the next five weeks while he gives his Master Classes, Jeanne Redman, in an interview with the pianist in the Los Angeles Sunday Times for May 11, has drawn from him sufficient statements concerning the music of various countries almost to cause a second international crisis.

Concerning the one-composer or one-nation program, the article says:

"Godowsky will play an all-Chopin program at his next concert here. I asked the pianist an explanation. 'Because it applies to my teaching, which will include the ambition of every piano student—to play Chopin—and because Chopin is for pianists the composer par excellence. Again, what other composer could stand the test of an entire evening's performance? There is only one nation whose music can be given throughout a recital without becoming dull, and Chopin is the sole exception to that fact. Because of the similarity of idiom, it is impossible to present a program of one nation's music without monotony. The Slavs and the Germans are the only exception.'

"But what of Hofmann's recent all-American program?"

"American music is now a factor, but it is not yet an actual realization in accomplishment, because your American may be Irish, French, German, English, or Italian. You draw your musical tastes from all different parts of Europe. Your environment is the only pure American factor in your musical production. As a nation, musically, you are not yet classified except for the Indian, with whom you have no actual relationship, and, of course, your ragtime is peculiar to America. It is frequently impossible for a European musician to play that idiom, which it is possible for an untutored American to play with perfect ease.

"Rhythm is a great point with different nations. There is the Slav, for example. He has an erratic sense of rhythm. He plays mazurkas and polonaises well. He plays rubato well. All

uneven rhythms he can master, but he cannot master the steady sustained rhythms of Teutonic music.'

"But—exceptions crowd upon us. What of Hofmann, a Pole, and his Beethoven? And what, indeed, of Godowsky's own superlative Beethoven? Again, what of their Bach and their Brahms. They prove the rule. The Teuton is not sufficiently elastic to appeal to the Pole, however, and the generalization holds good. Godowsky has a good word to say for Paderewski.

"Do not forget that he was once a great pianist, and his diplomacy will not destroy that. He has always been a diplomat and a patriot. Have you seen, by the way, what Huneker says of Paderewski? 'He is now playing Polish Premier Opus 1.'"

Of his work in the Master Classes the pianist is quoted: "The thing I like to find in students, and the point which they must eventually make, is this same proportion between the emotional and the intellectual. We must avoid a sloppy sentimentality, and yet we must give full significance to the emotional meaning of the work. If a pianist neglects the emotional, we say he is cold. If he overdoes it, we say he is mushy. There

is a fine point to be drawn. Chopin is essentially emotional, and yet he has been robbed of much of his virility by being handed over to the immature player, and by being interpreted by a morbid sense of melancholy. There is strength and vitality in him, and intellect. He has been worked to death.

"There is one thing in the way of license which I should like, and that is the privilege of an extemporaneous program. I do not like to say on such a night I shall play so-and-so. I should like to go to a concert hall and play whatever satisfied my mood at the time.

"But how terrible for the critic, to say nothing of the public, who does not know what you are playing unless he reads it on a program."

HEAR CORNELL PUPILS

Vocal Teacher Presents His Pupils in Effective Recital in Troy

TROY, N. Y., May 23.—A. Y. Cornell, the well-known vocal teacher of New York, Albany and Troy, presented his students from this city in a recital in the Y. M. C. A. auditorium, which was crowded with an enthusiastic audience for the occasion. Annchen Ruoff, a contralto of eighteen, with a smooth voice and winning personality, displayed many possibilities in Manney's "Consecration" and Phillips' "Wake Up." Margaret Stanley, a brilliant soprano with an especially good upper voice, exhibited these virtues well in Woodman's "A Birthday." An organ of splendid richness was that of Marie Bernhardt Taaffe, who in the "Ah Mon Fils" aria from "Prophète" showed as smooth and clear a tone in her high A Sharp as in her low F Sharp. The Valse from "Romeo and Juliet" of Gounod was the offering of Lillian Wheeler, whose clear voice showed great ease in the upper register and much facility in her bravura. A young, resonant voice was that of Maurice E. Simmonds, who showed himself a coming star in the "Vulcan's Song" from "Philemon and Baucis." Mary Chitty Dix, a fine contralto and soloist in the Christian Science Church here, gave the "O Don Fatale" from "Don Carlos" of Verdi. Two Whelpley numbers were given by Bertha May Ladd, a fresh lyric soprano. Margaret Ryan, in a dell Aqua work, succeeded in gaining a decided welcome, possessing a lovely voice and fine personality.

Mabel de Taggett, a church soloist with a good voice, was somewhat nervous, however, in the "Ah rendimi" aria. Fine staccato and a good high C was revealed in the singing of Grace Beaumont; while Rose Bettig showed herself a good alto. Others heard were Marion Dudley, Joseph de Stefano, possessed of a typical Italian *leggiere*; Annie C. Stillman and Grace Klugman Swartz, a genuine dramatic soprano with splendid top voice, who was especially well greeted. Mr. Cornell was at the piano.

Carolyn A. Alchin Lectures

SAN DIEGO, CAL., May 26.—At the last meeting of the Music Teachers' Association, Carolyn A. Alchin of Los Angeles spoke on her system of teaching harmony. Miss Alchin spoke at the request of this association and her address was enthusiastically received.

One of the most successful musical events of the Lancaster (Pa.) season took place in the First Presbyterian Church on May 21, when an organ recital was given by Charles M. Courboin under the auspices of the local Organists Association.

SITTIG TRIO IN CONCERTS

Gifted Artists Appear in New York and Pennsylvania

Members of the Sittig Trio have been exceedingly active this spring in their concert appearances. On May 13 they appeared at Zion's Church in Philadelphia, performing works by Beethoven, Sandby, Boisdoffre and Leclair; May 14 found them in Frankford, Pa., at the High School auditorium, where before an audience of 1300 students and fifty-five teachers they gave a delightful program. In both these engagements they were so successful that return dates were immediately arranged for the fall. On Easter Sunday, Margaret Sittig, violinist, and Edgar H. Sittig, cellist, played at the Church of the Advent, New York, in the musical service at which Charles Hackett, the Metropolitan tenor, sang.

Edgar H. Sittig the gifted cellist of the trio, scored on Sunday evening, May 18, in Bruch's "Kol Nidre," appearing with the Waldorf-Astoria Orchestra, Joseph Knecht, conductor. He was applauded enthusiastically and added as an encore Schubert's "Moment Musical."

Mrs. May Heard at Middlebury School

MIDDLEBURY, CONN., May 17.—A delightful recital was given yesterday at the Westover School by Marion May, contralto, assisted by Alice Siever, pianist. Mrs. May, who is the voice instructor at this school, gave her annual recital on this occasion and displayed excellent vocal and interpretative gifts. Her program was an interesting one, opening with the Swedish "All in the Dlm Forest," arranged by Randel-Hägg, the Japanese "Mazuhara" arranged by Lillian Miller Hemstreet, Weckerlin's "Le Grillon" and the old English "O No, John" arranged by Cecil J. Sharp. An interesting Russian group by Tchaikovsky, Borodine, Gretchaninoff, Ramsky-Karsakoff and Bleichmann followed and songs by Poldowski, Aubert, Hahn, Carpenter, Dichmont, Forsyth and Homer. Miss Siever played the accompaniments ably. Mrs. May is studying with the Hemstreets.

Frieda Hempel in Effective Recital in Winston-Salem, N. C.

WINSTON-SALEM, N. C., May 8.—An appreciative audience showed its approval of the art of Frieda Hempel at her recital here on May 7 in the Auditorium. In a program effectively interpreted throughout, the choicest numbers were the Aria from "Ernani," Verdi; Theme and Variations by Proch "Invocation to the Sun God" by Troyer, and "Bird Song" by Taubert, in all of which Mme. Hempel showed her mastery of *fioratura*. To repeated demands for encores the soprano gave the "Blue Danube," "The Last Rose of Summer," "Home, Sweet Home" and finally "Dixie."

Godowsky Master Classes Planned for Seattle, Beginning Aug. 4

MUSICAL AMERICA on Monday received a telegram from Los Angeles from F. S. McFarland, signed "General Manager, Ellison White Musical Bureau, Portland, Oregon," reading as follows:

"Have just succeeded in closing contract with Godowsky for Master Class to be held in Seattle, Wash., commencing Aug. 4 for five successive weeks. Ellison White Musical Bureau is exceedingly happy to give this most unusual opportunity to the music teachers and students of the Pacific Northwest and adjacent vast territory.



The Celebrated Dramatic Soprano CHRISTINE LANGENHAN

(Management, Hugo Boucek, N. Y.)

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My Song to You	(2 keys)	Rungee	.50
Apple Blossoms	(2 keys)	Lester	.50
In Maytime	(2 keys)	Loud	.60
Thistledown	(high)	Cadman	.60

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ATLANTIC CITY, N. J.—Lillian May Gurich, soprano, and Louis James Howell, baritone, were heard with the Steel Pier Orchestra, Mr. Lehman, conductor, in an excellently designed program.

NEW YORK CITY.—Michael Posner, violinist and teacher, presented his pupils, Mrs. Marta Valencia, Hanna Goodman, Benjamin Levitzki, Dave Sterkin, Philip Shulman, in a successful recital, May 10.

NEW YORK.—Alix Young Maruchess recently gave a recital at his New York studio, assisted by Ilya Bronson, 'cellist, and Alberta Matthews, accompanist. The recital was attended by many invited guests.

ZANESVILLE, OHIO.—Mrs. W. A. Mills, organist, of Columbus, Ohio, gave a delightfully satisfying program at the Pilgrim's Evangelical Church here, recently. Mrs. Mills gave a program of exceptional quality.

ZANESVILLE, OHIO.—Two Zanesville artists Miss Tomlison, pianist, and Miss Leasure, vocalist, appeared in joint recital on May 20 at New Concord, Ohio. They proved the high standard of the music department of this college.

PITTSBURGH, PA.—Anna F. Veverka presented her pupils in recital at her home recently. Those heard were Helen Beran, Sylva Baker, Elizabeth Stouffer, Margaret Glaser, Olive Bruce, Florence Beran, Master Maurice Evans, Fred Dobart.

NORTHAMPTON, MASS.—Dorothy Spear of Smith College gave a vocal recital recently, with Dorothy Weed as accompanist and Helen Ledoux as piano soloist. Harold Geer, organist of Vassar, visited here and gave a recital at the college auditorium.

LANCASTER, PA.—The Stieff Concert Company gave a recital at the Oclaro Presbyterian Church May 23. The company is composed of Anna Martin, pianist and accompanist; Gunhilde Jette, violinist; Dana Haas, baritone; Elizabeth Aichele, reader.

TERRE HAUTE, IND.—A recent musical event of interest was the recital given by Velma Sullins, pianist; Genieve Hugel, 'cellist, and Mrs. Oliver Tooley, dramatic soprano, under the auspices of the Guild of St. Stephens' Episcopal Church at the residence of Mrs. A. G. Cummings.

NEW HAVEN, CONN.—George E. McKay, one of the veteran choir directors of this city, recently began his fourteenth year as bass soloist and choir director of the Humphrey Street Congregational Church. New members of the choir include Richard Jones, tenor, and Elsa Kniffen, organist.

MORGANTOWN, W. VA.—Helen Reys, pianist, of Parkersburg, and Walter Barrington, tenor, of Fairmont, gave the second of the graduating recitals at the School of Music of the University of West Virginia. The program proved excellent and the able accompanists were Mrs. Black and Mrs. Sneer.

PORT CHESTER, N. Y.—The Glee Club and Orchestra of the Port Chester High School recently gave its twelfth annual musicale, assisted by Jerome Merritt, tenor, and Frederic C. Studwell, baritone. An excellent program was given, under the leadership of Clara M. Davis and accompanied by Julia R. Burnes.

PORTLAND, ORE.—The monthly meeting of the Portland branch of the Oregon Music Teachers' Association was held recently in the music parlors of Lipman, Wolfe & Co. Lucien E. Becker, pianist, and Lucie Adele Becker, violinist, gave the musical program. Rene Louis Becker, a younger brother of Lucien Becker, the Portland organist, is visiting the city and will, probably make it his future home. He is a graduate of the Strasburg Conservatory of Music and a composer. He has been organist in the Italian Church, St. Louis, and in several American cathedrals.

TACOMA, WASH.—Students of D. P. Nason, director of music at the Tacoma Theater, assisted with violin numbers at impressive programs of community music given under direction of Roy D. McCarthy, of the War Camp Community Service, at the Soldiers' and Sailors' Clubhouse, on May 11, 18 and 25.

MARTINS FERRY, OHIO.—Mary Huber, contralto, of Pittsburgh, and Catherine McVay, pianist, of Steubenville, gave the pleasing recital. After the solos the club chorus gave several numbers, led by Mrs. Max Viewig of Wheeling, and Mrs. Alfred Mellor, retiring president, gave a short talk on the work of the year.

GEORGETOWN, S. C.—Gracie B. Sanders of the Columbia College Conservatory of Music gave her post-graduate piano recital recently, assisted by Margaret Jennings, soprano; Annie Stokes, soprano; Margaret Jones, reader; Prof. Frank M. Church, pianist and director of the school, and Ruth Moore, accompanist.

HOLYOKE, MASS.—The Glee Club of Holyoke College has elected as its officers for the coming year Bertha Bassevitch of Hartford as leader, Mary Howgate of Schenectady as business manager and Ruth Dewsbury of New Haven as treasurer. An orchestra recital was given here by the West Street School recently, under the direction of Frank J. Schneidawin.

PHILADELPHIA, PA.—A concert was given at the Lu Lu Temple recently under the direction of Marcella Ciccone. Anna Lombardi appeared as piano soloist, Sebastian Maimone was heard in violin solos, with Miss Lombardi accompanying. P. Volpe, baritone, was accompanied by Miss Steward. Others who were heard were Elvira Cavallieri, soprano, and F. Tito Manlio, accompanist.

ASHBURNHAM, MASS.—Pupils of Rosabelle Temple gave their annual song recital at Cushing Academy May 22 before a large audience. Again Miss Temple proved her ability to prepare an interesting program which was artistically given by her pupils. The Boys' Glee Club made a most favorable impression and will appear again in concert during commencement week.

GREENSBORO, N. C.—Lenora Sparkes is now on tour through the South, giving a number of concerts and also some oratorio, and special festival programs. On her program on May 1 she presented a group of Italian, a group of French and two groups of English songs. One group included three songs, "In Your Eyes," "Hilliam," "Smilin' Through," Penn, and "I Did Not Know," Vanderpool.

WASHINGTON, D. C.—The St. Cecilia Choir of National Park Seminary, under the direction of Josef Kaspar, gave a most artistic concert recently, at which Milton Schwartz, violinist, and a selected orchestra of twenty assisted. A song of local interest sung by the choir was "The Spirit of Victory," the marching song of Hamlin E. Cogswell, director of music of the Washington public schools.

TROY, N. Y.—The choir of the First Baptist Church presented the oratorio, "The Holy City," on Sunday under the direction of Eva Lennox, choir director. The augmented choir comprised Gertrude Shacklady and Clara Woodin, sopranos; Mrs. Edna Herrick Peck and Mrs. May Crawford, contraltos; George W. Reynolds and Herbert W. Bryant, tenors; Edmund D. Northrup and John Edwards, basses.

NEW ROCHELLE, N. Y.—A recital given by piano pupils of George L. McMillan, at his studio recently, presented Janet McGregor, Nadine Penney, Dorothy Chapman, Jeane Bertram, Gladys Sams, Mary Hepper, Rumsey Miller McGregor, Virginia Sheridan, Gladys Vander Roest, Marjorie Broas, Betty Rough, Lillian Eddy and Mrs. J. Herbert Brown. The program included numbers ranging from a Tone-poem in C by Spindler and "Winter Sports," by Horvath, to a Beethoven sonata and works of Handel, Haydn, Chopin, Brahms and Bach.

WATERTOWN, N. Y.—Melville H. Clark, harpist, appearing recently in concert with Lena Gutliffe, pianist, and Mrs. Ruth Thayer Burnham, mezzo-contralto, recently at the parish house of Trinity Church, showed the possibilities of his instrument to great advantage. Mr. Clark spoke on the origin and character of the harp. The proceeds of the concert were devoted to the benefit of the city hospital.

TACOMA, WASH.—The complimentary recital by advanced pupils of Frederick Kloepper, Tacoma baritone, attracted a large audience at the Puget Sound Conservatory of Music on May 13. The following students participated: Rita Todd, Mrs. Marion A. Scott, Mrs. J. A. McAfferty, Erna Mierow, Earl Cook, Mrs. A. E. Hillis, Mrs. Leona Pitzer, Mrs. George Mullin, Mrs. A. A. Crone-miller and Dorothy Hall.

TORONTO.—The final fortnightly musicale under the management of Mr. Bernard Preston was held in Foresters' Hall, May 23, the artists being Lina Adamson, violinist, and Arthur Blight, baritone. The principal offering of Miss Adamson was the Mendelssohn Concerto, the Andante and Finale, which she played in excellent style. In the Loewe ballad, "Edward," Mr. Blight was at his best and vigorously applauded.

CHICAGO.—Two piano programs were presented by Albert Labarthe with the assistance of his pupils, Ilma Ender, Ann Kerr, Doris Metcalf, Camilla Kosar, Vera Borchert and Leona Montgomery, at Kimball Hall on the afternoons of May 18 and 25. Mr. Labarthe was heard in the Prelude, Chorale and Fugue of Franck and the Allegro Appassionata by Saint-Saëns, as well as in shorter pieces by himself, Chabrier and Saint-Saëns.

PITTSBURGH, PA.—Students of the School of Music of the Carnegie Institute of Technology gave a recital on May 18 at the School of Design. The pupils who appeared were Isabel Palmer, Frances Kleyke, Dorothy Manor, Helen Eshelman, Jane Keiser, Stewart Blackmore, Nathaniel Robin, Samuel Wagner, Henry Robinson, Clyde Mitchell, Ernest Marini, Wallace Bostwick, Leland Cooke, John Beer, Bernard Marini and John Sellers.

QUINCY, MASS.—A successful concert for the Quincy Music Teachers' Association was given last week in Coddington School Hall under the management of Wendell H. Luce. The program contained songs and arias sung by Laura Littlefield, soprano, and Raymond Simonds, tenor. Mrs. Littlefield was enthusiastically applauded for her musically singing. Mrs. Littlefield was heard with Mr. Simonds in the duet "Parle Moi de Ma Mere" from "Carmen."

CINCINNATI.—A violin concert was given by Jean ten Have at the Cincinnati Conservatory of Music on May 19. Mr. tenHave is a distinguished artist, both from the technical and interpretative point of view and he thoroughly understands program making. Besides two Concertos, he gave a new Suite in a popular vein by the talented Cincinnati composer, Ralph Lyford. George A. Leighton, the accomplished accompanist of the evening justly shared with Mr. tenHave in the success of the program.

ZANESVILLE, OHIO.—Margaret Marsh Brown, piano teacher, presented her pupils in recital on the eleventh inst. Those taking part were Conrad Baker, Blanch Undener, Dorothy Durfee, Francis Paul, Dayle Miller, Ruth Ryland, Jean Miller, Dorothy Reichtol, Vivian Vessy, Julia Handschy, Margaret Baron, Lucille Brush, Vera Enslie, Doris Bessy, Evelyn Ebert, Helen Rambo, and Dorothy Rechstein. Under the auspices of the Thursday Morning Music Club, Sig. Alberto Salvi, harpist, presented a delightful program recently to an enthusiastic audience.

URBANA, ILL.—Recent musical events at the University of Illinois include two student recitals, at which the artists were Helen Moore, H. J. Wilcox, Rose Oltusky, Pearl House, Florence Sickman, C. S. Cierpil, Mrs. A. Jude, Ruth Wood, Gerald Carson, Richard Kent, Ruth Daniels, Mary Phelps, Leila Shepherd, Miriam Leedle, Annabelle Lutton, Helen Clarke, Raymond F. Dvork, Alma Perrott Dora Omansky, Nelle Kirby, Gladys Stegenga and Grace Cordell. J. Lawrence Erb, organist of the University, recently gave his one hundred and forty-second recital at the Auditorium, including in his program several interesting American works.

HUNTINGTON, IND.—Helen Thomas and Earl C. Bucher were recently married and immediately left Indianapolis. Mr. Bucher has just returned from service overseas, where he was a member of the 150th P. A. the couple will remain in Indianapolis for the concert to be given by the Mrs. Bucher is a talented soprano will take part in the concert as soloist. The band will soon start on a concert tour.

LANCASTER, PA.—Mary Rudy, soprano, and Helen Lechthaler, contralto, Hanburg pupils of Esther M. Kentig of city, assisted by Frances Sutton, pianist, gave a song recital in the Shreiner Auditorium on May 20. The following musicians participated in a recital at the Salem Reformed Church on May 20: Joseph McGlaughlin, Susan Buckwalter, Edna Somerfield, Ethel Latschar, Kensinger, Norman Kensinger, Shaub, Elgie Myers, Samuel Shirk.

TAYLOR, TEX.—Since the organization of the Texas Chapter of the American Guild of Organists a year ago, it has been the practice of the chapter to have a recital, given by one of its members every other Sunday afternoon, whenever possible. The fourteenth of this series was given recently by Mrs. Jan L. Price at the First Presbyterian Church. Mrs. Price was assisted by Mrs. Edna McDonald, soprano, of Temple, and Lula Eakman, soprano.

HARRISBURG, PA.—Harrisburg was fortunate enough to hear an organ recital last week by the distinguished organist, Charles M. Courboin, former organist of the Antwerp Cathedral, and now organist of the First Baptist Church of Syracuse, N. Y., and Municipal organist of Springfield, Mass. The recital was given in Bethlehem Lutheran Church under the auspices of the Harrisburg Association of Organists. The organist has appeared in this city, since the memorable visits of the great Gaudin, who made such a deep impression.

LAWRENCE, MASS.—An interesting program of ensemble music was given May 16 at Miss Smith's studio by Gertrude Marshall, Hazel L'Africain of Boston, and Miss Smith. Miss Marshall is the first violinist and Miss L'Africain is the 'cellist of the American String Quartet of Boston. The program included Beethoven, Mozart, Rameau, Hure and Copern numbers. The two-act opera "The Feast of the Red Corn," was given by members of the Methuen Teachers' Club in Nevins Memorial Hall, May 20. The performance was capably directed by Gladys Douglas.

PORTLAND, ORE.—Ted Bacon, one of Portland's prominent music teachers presented fifty pupils in recital on May 20 at Lincoln High School auditorium. Solos were played by Margaret Wiley, Alta Guthrie and Marmil Newman. A quartet for violins was played by Clara Stafford, Patsy Neilan, Ella Mortensen and Hazel Matthews. Walter J. Elliott accompanied on the harp. An ensemble class in which Mr. Bacon presented juvenile intermediate and advanced students was a special feature. The class was accompanied by Mr. Elliott on the harp and augmented with viola, 'cello and bass members of the symphony orchestra. Helen E. Bauer was the pianist.

LANCASTER, PA.—Pupils of Margaret Waitz, assisted by the choir of St. Paul M. E. Church, gave recitals on May 21 and 23. The following children were heard on the program: Laura Gensmer, Rebecca Young, Marie Gast, Edith Bitzer, Dorothy Glatfelter, Kathryn Keller, Everett Scheid, Mrs. Earl Trimble, Lillian Kreider, Ethel Bruce, Bertha Witmer, William Scheid, Catherine Trimble, Mary Groff, Maud Bomberger, Ethel Blucher, Dorothy Blucher, Helen Hook, Kathryn Albright, Dorothy Adams, John Bitzer, Ada Ward, Pauline Lindeman, Helen Armstrong, Mervin Rutledge, Anna Snyder, Earl Bruce and others.

TACOMA, WASH.—Mme. Kaethe Piazonka, the Tacoma 'cellist, who recently returned from a concert tour of the East and Middle West, was heard in recital on May 16, at the Castle of Music. The assisting soloists were Mrs. Donald Dilts, Tacoma, soprano; Mrs. C. J. McGill, of Seattle, pianist, and Dr. Robert L. Schofield, organist. Mrs. Donald Dilts and Erna Mierow, in folk songs, Mrs. E. Muehlenbruch Doud and Kathryn Robinson in piano numbers by Palestrina, and Mrs. Paul Prentice in violin numbers of Wienawski, delighted with the program of Polish compositions given at the Aurora Club Matinée Musicale on May 16. The interesting program was opened by Mrs. Burton Lemley.

ERNEST DAVIS'S TOUR

Tenor Continues to Win Success in Middle Western Engagements

Reports continue to come concerning the successful concert appearances in the West of Ernest Davis, the tenor. On May 15 he sang under the auspices of the Rotary Club in Iola, Kan., and made a favorable impression that he was an honorary member of the club. On May 20 he sang in Le Roy, Kan., giving a recital in his home city. Following this engagement he appeared in Peru, Mo., in "The Messiah," and in Montgomery, Ala., a return engagement in Hiawatha.

Mr. Davis will return to New York next week to devote himself to the preparation of his recital programs for next season.

Kronold Enlists Alexander Crooks, Young Tenor, as Recital Aide in New York

A recital was given by Hans Kronold, pianist, with the assistance of Alexander Crooks, tenor, on the evening of May 22, at the Chamber Music Hall of Carnegie Hall. Mr. Kronold had Gladys Ewart as his accompanist in his numbers, a movement of a Lalo concerto, Sokoloff's "Romance," Glière's "Orient," a Rimsky-Korsakoff "Serenade," Rebikoff's "Feux de Soir," an Arensky "Humoresque," Debussy's "Elégie," Dupont's "Melancholie," Bonheur's "En Bateau," Casella's "Chanson Napolitaine." Mr. Crooks, who is championed by Mr. Kronold as "destined to be America's great tenor," has studied exclusively under Harry Woodstock, the New York organist and choirmaster. It was at All Saints' Church, where Mr. Woodstock made Mr. Crooks soloist, that Mr. Kronold first heard the young man and became interested in him. His contributions to the program of the recital were a recitative and aria from "Judas Macabaeus," Kramer's "The Last Hour," Hageman's "Do Not Go My Love," Ward-Stephen's "The Nightingale," and, with cello obbligato, Mendelssohn's "Be Thou Faithful," from "St. Paul," and "Chanson d'Amour," Holm's. Piano accompaniments were played for Mr. Crooks by Harry Woodstock.

Me. Bense and Os-ke-non-ton in Joint Recital in Nutley, N. J.

NUTLEY, N. J., May 24.—Mme. Caryl Bense, soprano, and Os-ke-non-ton, bass-baritone, both artist pupils of the Arensky studios, gave a joint recital at the country club here. Mme Caryl Bense repeated the excellent impression she recently at the Singers' Club in Italian Hall. Her numbers included the "Lullaby," "Paradise," Handel's "The Beloved"; Veracini's Pastoral; "Vissi D'Arte," "Tosca"; and "Di" from "Butterfly"; Hageman's "Do Not Go My Love," Fourdrain's "Capillon," Gretchaninof's "On the Shore," Lehmann's "Good Morning," "The Sunshine," and finally, in costume, Crist's Chinese "Mother Goose" song. She was especially effective in the singing of the arias. Os-ke-non-ton gave as his offerings a group of North American Indian songs, Cole's "Taylor's 'King Song,'" "Song of the Volga Boatmen," Huhn's "Invictus," a song of a rich resonant voice and delivery, he showed great improvement since his appearance here a year ago. His best work was done in the Russian folk song and the Indian songs.

Percy Richards Returns from Chautauqua Tour Through West

Percy Richards, "the man in white," returned last month from another successful Chautauqua tour, which opened Jan. 13 and took him through Washington, California, Arizona, New Mexico, Colorado, Kansas, Iowa, North and South Dakota, Minnesota, Michigan and Wisconsin. Lieutenant Richards was highly praised by the critics, appearing at such places as Denver before 6,000 persons. In addition to his singing, he spoke for the League of Nations before audiences of 30,000 in the Middle West. He was commissioned in recognition of his services as "official speaker" for the League to Enforce Peace, of which William H. Taft is president. The singer received personal letters from President Wilson and Secretary of War Woodrow Wilson endorsing his services as a speaker.

Arthur Kraft, tenor, of Chicago, recently sang at the Brick Presbyterian church in New York at the request of Florence Dickinson, organist, formerly of Chicago, on two successive Sundays.

Quartet of Opera Stars Visits Rocky Mountain Park



Photo by Rocky Mountain Photo Co.

WHEN the Grand Opera Quartet sang in Denver recently Robert Slack, the Denver impresario, invited the party for an auto trip through Rocky Mountain Park, and the group is seen in the above photograph on the summit of one of the foothills of the Rockies. In the picture may be found Mme. Frances Alda, soprano; Giovanni Martinelli, tenor; Giuseppe De Luca, baritone; Gennaro Papi, the Metropolitan conductor, and Fred C. Haas, manager, representing the Metropolitan Musical Bureau and Charles L. Wagner joint manager of the tour. This quartet, with Carolina Lazzari, contralto, toured the country last fall and the present spring and has been booked for an extensive tour again next fall.

GALLO ARTISTS BRING OPERA TO BOSTON

Season of "Gilbert and Sullivan" Eagerly Welcomed After Operaless Year

BOSTON, MASS., May 23.—At the eleventh hour Boston has been rescued from an entirely operaless season. The Metropolitan and Chicago companies turned a cold shoulder to Boston this year and the proposed visit of the Society of American Singers did not materialize. Fortune Gallo has now saved the season by bringing his company for two weeks of Gilbert and Sullivan operas at the Plymouth Theatre. To be sure it is not grand opera, but if people were really honest would not most of them, except Italians, prefer the "Mikado" to "Traviata," particularly in the month of May. At any rate the opening night discovered a very large audience applauding the "Mikado" with a zest which indicated that it was well content with its evening's entertainment.

The cast assembled for the "Mikado" by Mr. Gallo gave a spirited and lively performance worthy of this classic among light operas. The men took their parts particularly well, their voices were good and their diction equal to the severe demands of Gilbert's rapid lyrics. William Danforth was a sardonically humorous Mikado, Warren Proctor's lyric tenor voice was enjoyable in the rôle of Nanki Poo, and James Goddard's fine bass was effective in the pompous lines of Poo Bah. Frank Moulan, as the humorous Lord High Executioner, made the hit of the evening, his excellent diction giving the audience the full benefit of Gilbert's wit.

The middle of the week brought a change of bill, and in the "Pirates of Penzance" these singers were equally satisfactory—Mr. Goddard as a striking and impressive pirate chief, Mr. Proctor a melodious and ardent Frederick, Mr. Danforth the drolle constabulary, and Mr. Moulan a most engaging model of a mod-

ern major-general. Mabel Day, who was the heroine of both operas, received her share of applause, and the little dance allotted to Sylvia Tell was appreciated.

With Max Bendix as the experienced conductor, the audience was assured of hearing full justice done to Sullivan's score. The chorus was evidently very well trained, and under Mr. Bendix's decisive baton sang the numerous and varied choral numbers with spirit and sonority. The audiences were most enthusiastic, demanding encores after all their favorite songs. Two more operas will be added to the repertoire next week, "The Gondoliers" and "Pinafore."

The eighth annual concert by the pupils of the Boston Music School Settlement took place at the Copley Plaza last Saturday morning. A score of young students, ranging in age from nine to sixteen, were heard in solos, and there were also several ensemble numbers for a small orchestra conducted by one of the students. The playing of the pupils was most convincing evidence of the fine results obtained by this institution, and of the school's practical usefulness and value to the community.

Laura Littlefield, the soprano of the New Old South Church, took a prominent part in the church's recent celebration of its 250th anniversary. The musical feature of the celebration was a performance with augmented choir of Mendelssohn's "Hymn of Praise."

Mrs. Littlefield has also been the soloist at a series of Sunday evening meetings, in Steinert Hall, of the Society for Ethical Culture. Her numbers were appropriately chosen from Beethoven, Handel and Mendelssohn.

C. R.

Miss Patterson's Pupils in Musicale

Elizabeth Kelso Patterson, the New York vocal teacher, presented several of her artist-pupils in a musical program at a musicale which she gave at her studio on May 17. The singers who were heard were Mrs. Arthur Leslie Drew, Annah Hess and Helen Cocheron, sopranos, and Mary Stetson, contralto. Helen A. Steele provided excellent accompaniments, and Elizabeth Topping pianist, scored in two interesting solos. Miss Patterson will again give summer courses in Woodstock, N. Y., during July and August. Many pupils have already enrolled for them.

Francis Rogers to Teach in New York Part of Each Week During Summer

Although Francis Rogers will move to Southampton, Long Island, for the summer months, he plans to spend a part of each week in New York in order to meet the demands of his pupils that are unwilling to interrupt their studies.



Mary S. Bower

CHICAGO, ILL., May 20.—Mary Sample Bower, one of the most noted exponents of musical therapeutics, and a pianist and teacher of exceptional ability, died at her home in this city after a long illness. Miss Bower was the founder of the Lake View Musical Conservatory, of which she was the president for a number of years. Of late years she had devoted much time to the study of music as an aid to the healing of nervous diseases, and had become well known throughout the country for her labors in this field. She was educated exclusively in Chicago; was the pupil in piano of Maurice Rosenfeld for eight years, and had studied harmony with Louis Falk and composition with Felix Borowski.

M. R.

Mrs. Sarah Stinchfield

DULUTH, MINN., May 21.—Mrs. George S. Richards, well known here as a musical manager has met with a sad bereavement in the death of her mother, Mrs. Sarah Stinchfield of Littleton, N. H. Mrs. Stinchfield was visiting her daughter, and as soon as Mrs. Richards has herself recovered from the attack of the influenza under which she is suffering, she will take the body to New England for burial.

Use "Musical America" as a Text Book in the High Schools of Albert Lea, Minn.



Senior Class in Albert Lea High School, of which Hattie S. Fuller is Supervisor, using "Musical America" as a text book

ALBERT LEA, MINN., May 20.—Despite its remoteness from the music centers of the United States, this city with its 7000 population is making itself one of the most musically alert towns. Besides its clubs and musicians, the city, through Hattie S. Fuller, supervisor of

music, has brought music into the schools in a vivid and forceful way. Not limiting itself to theoretical text books, the children are kept abreast of the times by using MUSICAL AMERICA as a text-book and watching the progress of music in all corners of the globe.

The photograph shows the senior class of the Albert Lea High School during a music class, under Miss Fuller, when the students discuss the musical current events as presented to them in the pages of America's leading musical weekly.

MAKE BODANZKY PERMANENT LEADER OF NEW SYMPHONY

Conductor Will Also Continue at the Metropolitan—Announce Concerts for Next Season

Through the efforts of Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, final arrangements were made this week, whereby Artur Bodanzky becomes the permanent leader of the New Symphony Orchestra. This engagement does not involve the severance of Mr. Bodanzky's connection with the Metropolitan Opera Company. His contract with the Metropolitan still has four years to run. His success at the recent New Symphony Orchestra concerts brought forth an insistent and general demand that he be retained as head of the new organization, it is announced.

Ten pairs of concerts will be given next season in Carnegie Hall. The dates of the concerts are: (Evenings) Oct. 9 and 23, Nov. 5 and 26, Dec. 9 and 28, Jan. 28, Feb. 25, March 30 and April 29; (afternoons) Oct. 10 and 24, Nov. 7 and 25, Dec. 10 and 26, Jan. 27, Feb. 24, March 31 and April 30.

Negotiations have been opened with the managers of five eminent soloists in reference to their appearing at alternate pairs of concerts. Announcement of the names of these soloists is promised soon. The orchestra's prospective plans include appearances in Boston, Philadelphia and Washington. Quickly following Mr. Bodanzky's sensational debut, many telegrams and letters were received requesting appearances by the orchestra in cities outside the large music centers. Thirty dates for the Pacific Coast were offered.

The orchestra continues on a co-operative basis. Officers of the Musicians' New Orchestra Society, composed of union musicians who play in the orchestra, say that its personnel is being greatly augmented and improved. Applications for membership have been very numerous. Nearly 200 members are now listed.

Tali Esen Morgan's New Chorus Gives Festival Program in Brooklyn

Tali Esen Morgan's new chorus of the Hanson Place M. E. Church, Brooklyn,

140 strong, was heard in a splendid festival concert on May 22. The chorus is well balanced, round of tone, and well trained. The opening number, the "Bridal Chorus" from Cowen's "Rose Maiden," was given with a sureness of execution and a wealth of tone that charmed the large audience. Mr. Morgan conducted with spirit, and Howard A. Murphy gave musicianly support at the organ. Assisting the chorus were Mildred Graham, soprano; Cesare Nesi, tenor; G. Aldo Randegger, pianist; Ethel Foster, reader, and the Gloria Trumpeters. The soloists sang admirably. The Gloria Trumpeters gave the "Coronation March," Kretschmer, and "Recessional," De Koven.

A. T. S.

The Department of Proletarian Culture, in Petrograd, last week announced "a concert of revolutionary music."

KEENE FESTIVAL A PRONOUNCED SUCCESS

Fitziu and Gogorza Lead an Array
of Excellent Soloists—Local
Forces Praised

KEENE, N. H., May 24.—The thirteenth annual spring festival of the Keene Chorus Club on May 23 was a pronounced success, attracting capacity audiences to City Hall for three exceptional programs.

The plans of this year's festival arranged by the directors of the club were exceedingly ambitious, the chief feature of the festival program being the presentation of César Franck's "Beatitudes" on Friday, the final night of the festival.

Carrying the plans to a most successful conclusion was a Festival Chorus, exceptionally well trained, of 300 voices. Festival Orchestra of thirty-eight selected musicians and an array of excellent soloists.

On Thursday evening, such as Anna Fitziu, soprano and Emilio Gogorza, baritone, appeared in a cellaneous program, as well as in the "Fair Ellen" the closing cantata of the first evening's entertainment.

The opening choral work of the festival was Deems Taylor's "The Wayman," which was given an able presentation by the full chorus and orchestra, Nelson P. Coffin, conducting, and Bernard Ferguson of York singing the baritone solos effectively.

Miss Fitziu was given a tremendous reception. Her offerings included "Bird Song" from "Pagliacci," and several encores.

The reception accorded Mr. De Gogorza was a decided tribute to his fine artistry. His contributions included Massenet aria "Promesse de mon Avenir" from "Roi de Lahore," and the Aria from "The Barber of Seville," "Largo al Vento." He was tendered an ovation which he generously responded to with extras. The program closed with "Fair Ellen," excellently presented by chorus, orchestra and with Fitziu and Gogorza as soloists.

The orchestral matinee on Friday afternoon by the Festival Orchestra, Louis R. Eaton, conductor, included numbers by Berlioz, Haydn, Bizet, Victor Herbert. Gwilym Miles, baritone of New York, was the soloist, singing the aria "Eri Tu" from Verdi's "Mac Ball," a group of Negro Spirituals arranged by Burleigh, and Kaun's "Native Land," in a manner which elicited great applause, necessitating many encores.

The "Beatitudes" was given a presentation on Friday evening by the chorus, orchestra and soloists, with son P. Coffin conducting. The soloists included Caroline Hudson-Alexander, soprano; Alma Beck, mezzo; Morrissey, contralto; Bernard Ferguson, baritone, and Fred Patton, bass.

The success of the festival was due to the public spirit of President E. F. Holbrook of the Chorus Club, who has been an untiring worker and provided financial backing for the success of the club.

Arrived in the Reed Miller House a Son

Mr. and Mrs. Reed Miller are celebrating this week the arrival of their first child of this artist-couple. The boy was born on Sunday, May 15, p. m., at the Nursery and Child's Hospital in New York City. Mme. Van Neer and the child were doing splendidly when MUSICAL AMERICA went to press.

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